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श्री पुट्टपर्ति नारायणाचार्यविरचितम्

॥ शिवकर्णामृतम् ॥

आङ्ग्लव्याख्याची

श्रीमती सूरपराजु पद्मजा

सम्पादकः

आचार्यः के नीलकण्ठः

निदेशकः

सहायकः

जोशी भरद्वाजः

संस्कृत अकाडमी

(केन्द्रीयसंस्कृतविश्वविद्यालयेन मानिता आदर्शशोधसंस्था)

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॥ शिवकर्णामृतम् ॥

आङ्ग्लव्याख्यात्री
सूरपराजु पद्मजा

सम्पादकः
आचार्यः के नीलकण्ठः,
निदेशकः

सहायकः
जोशी भरद्वाजः

संस्कृत अकाडमी
(केन्द्रीयसंस्कृतविश्वविद्यालयेन मानिता आदर्शशोधसंस्था)
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Of

'Sarasvatīputra, Padmaśrī'

Sri Puṭṭaparti Nārāyaṇācāryaḥ

English Commentary

By

Sūraparāju Padmajā

Editor

Prof. K. Neelakantham,

Director

Assistance

Joshi Bharadwaj

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आमुखम्

ओम् श्री गुरुभ्यो नमः

॥ श्री शङ्करभगवत्पादाः विजयन्ते॥

संस्कृत अकाडमीपक्षतः इतःपूर्वम् आर्यासप्तशती, गीताञ्जलिः, मनीषापञ्चकम्, महिषशतकम्, गीतगोविन्दम्, श्रीरामकर्णामृतम्, सीतारामविहारकाव्यम् इत्याद्यनेकलघुकाव्यानि वयं मुद्रापितवन्तः। इदानीं विविधभाषासु वाङ्मयेषु च लब्धप्रतिष्ठानां पद्मश्री बिरुदाञ्चितानां श्रीमतां पुट्टपर्ति नारायणाचार्याणां **शिवकर्णामृतं** नाम स्तोत्रकाव्यं प्रकाशयामो वयमिति सहृदयान् प्रति निवेदयितुं मोदामहे।

पुट्टपर्ति नारायणाचार्याणां जीवनम् - कृतयश्च

साहित्य-तर्क-व्याकरणादिशास्त्राणां पारदृश्वा, "ब्राह्मीभूषण, व्रजभाषा भूषण, सरस्वतीतिलक, प्राकृतकवितासरस्वती, कविसार्वभौम, अभिनव-कालिदास, सर्वतन्त्रस्वतन्त्र" इत्यादिबिरुदैः सम्मानितः, संस्कृत-प्राकृत-तेलुगु-तमिल-कन्नड-मलयाल-हिन्दी-मराठी-आंग्ल-ग्रीक्-ताटिन्-रष्यन्-फ्रेंच् इत्यादि चतुर्दशसु भाषासु असमानपण्डितः, **सरस्वतीपुत्र** इति नाम्ना ख्यातः भारतसर्वकारस्य पद्मश्रिया विभूषितः महाकविः श्रीमान् पुट्टपर्ति नारायणाचार्यः श्रीमतोः पुट्टपर्ति श्रीनिवासाचार्य-मेंडम्मा दम्पत्योः पुत्रः। सुधीरयं आनन्दनाम्नि संवत्सरे चैत्रमासे शुक्लपक्षे द्वितीयायां तिथौ अर्थात् 1914 वर्षे मार्च् मासे 14 दिनाङ्के शनिवासरे जज्ञे। आन्ध्रदेशस्य अनन्तपुर-मण्डलस्थ पेनुगोण्ड जनपदम् एतेषां निवास आसीत्। पितृचरणाः श्रीमान् श्रीनिवासाचार्यः संस्कृत-तेलुगु-कन्नड-तमिलादि भाषासु निष्णातः, मातृमूर्तिः मेण्डम्मा महोदया संस्कृत-तेलुगु वाङ्मययोः विदुषी आसीत्[1]। आशुकविता-

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[1] ना तल्लि भक्ति सान्नाय जीवित, संस्कृतान्ध्र भाषावचनाभिराम

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लेखने कुशला सेति, पुत्रमुद्दिश्य स्वभर्तारम्प्रति पद्यरूपेणैव लेखाः लिखति स्मेति काळीशतकम् इत्याख्यं तेलुगु शतककाव्यमप्यरचयदिति ज्ञायते[2]। एवम् एतयोः विद्वद्दम्पत्योः कुलदीपकः श्रीमान् पुट्टपर्ति नारायणाचार्यः आबाल्यादेव कवितारचनायां सिद्धहस्तोऽभवत्। तस्मिन् काले प्रथितयशसः राळ्ळपल्लि अनन्तकृष्णशर्मा, गोपालकृष्णशर्मा इत्यादयः विविधशास्त्रेषु कृतपरिश्रमाः पण्डिताः पितृचरणानां श्रीनिवासाचार्याणां सकाशमागत्य सर्वथा शास्त्रचर्चां कुर्वन्ति स्मेति तेषां वाग्झरीषु वेदानां वैशिष्ट्यं, पुराणानां प्राशस्त्यं, काव्यनाटकादीनां माधुर्यं, वेदान्तग्रन्थानां तत्त्वचिन्तनम् इत्यादीन् नैकान् परमोत्कृष्टान् विषयान् श्रद्धया आकर्ण्य अवगत्य आनन्दम् अवाप्नोत् बाल्ये एव पुट्टपर्ति महाशयः। **प्रपेदिरे प्राक्तनजन्मविद्याः** इत्युक्तवत् यद्यपि साक्षात् गुरुमुखतः शास्त्राणि न अध्यगीष्टायं विद्वान् तथापि निरन्तरपण्डितगोष्ठी-श्रवणेन वैदिकवाङ्मये, दर्शनशास्त्रेषु, पुराणवाङ्मये, धर्मशास्त्रेषु, लौकिक-वाङ्मये च आधिपत्यम् अध्यगच्छत् । तत्सममेव तेलुगुवाङ्मयेऽपि प्रबन्ध-मुक्तक-रूपकादि सर्वविधप्रक्रियासु नैपुण्यम् अलभत। अपि च नाटकाभिनये, सङ्गीते, नाट्ये, हरिकथाकथने एवं बह्वीषु कलास्वधिगतया स्वप्रतिभया सर्वान् सम्मोहयामास अयं विद्वन्मणिः। स्वद्वादशतमे वयसि **पेनुगोण्डलक्ष्मी** इति क्षेत्रप्रशस्तिपूर्वकं काव्यम् अररचत्।

तिरुपतिस्थ प्राच्यकलाशालायां **शिरोमणि** कक्ष्यां प्रविश्य अलङ्कारशास्त्रेण सह तर्क-वेदान्त-व्याकरण-शैव-वैष्णवागमादि शास्त्राण्य-धीतवान्। सममेव आंग्लभाषाम् अधीत्य षेक्स् फियर्, वड्र्स् वर्त, कीट्स, मिल्टन् इत्यादि सुप्रसिद्धांग्लरचयितॄणां ग्रन्थान् अधीत्य तेषां वैशिष्ट्यं सतीर्थान्

ना तंड्रि रस जगन्नाथुंडु, ना दृष्टि नखिलेश्वरुनकु रूपान्तरम्मु।।
(पुट्टपर्ति नारायणाचार्युलु इत्याख्ये पुट्टपर्ति नागपद्मिन्या रचिते पुस्तके, पृष्ठसंख्या 13)
[2] ibid

प्रति बोधयति स्मेति तस्यासमानप्रतिभया पुलकिताः नारायणाचार्यपण्डितस्य समकालिकाः वदन्ति । अयं स्वविंशतितमे वर्षे पारसीकभाषाकाव्यं **षाजी** इत्याख्यं तेलुगुभाषया व्यरचयत्। तदैव किडाम्बिवंशीयां कनकवल्लीं परिणिनाय पुट्टपर्ति नारायणाचार्यः। कनकवल्ली महाभागा अपि संस्कृतं-तेलुगु भाषयोः विदुषी आसीत्। सरस्वतीसुतमेनं सर्वथा सा आविवाहादेव प्रचोदयति स्म काव्यग्रथने।

ज्येष्ठानाम् आदेशमनुसृत्य प्रोद्दुटूरु, अनन्तपुरमित्यादिषु अध्यापकत्वं निरुह्य तत्कालीनसमाजे जायमानैः कैश्चन सङ्घटनैः व्यथितो भूत्वा कविपण्डितोऽयं हिमालयान् प्रति प्रस्थितः। किन्तु तेलुगुजनानां सौभाग्यवशात् मध्ये मार्गे हरिद्वारप्रान्ते श्री श्री श्री शिवानन्दस्वामिनम् अमेलीत्। एतस्य पाण्डित्येन मुग्धो भूत्वा **भवान् साक्षात् सरस्वतीपुत्रः**, भवता लोकहिताय भारतीयवाङ्मयसेवा कर्तव्येत्युद्बोध्य महानुभावम् एनम् प्रतिनिवर्तयामास गृहम्प्रति स्वामिचरणाः[3]। पुनरागत्य प्रोद्दुटूरुम्प्रति, अगस्त्येश्वर स्वामिनि भक्त्या **शिवताण्डवम्** नाम लघुकाव्यं विरच्य पण्डितानां समेषां प्रशंसाम् अवापायं कविपुङ्गवः। ततः मलयालनिघण्टुं निर्मातुं तिरुवान्कूर् जनपदं गत्वा तत्रैव कलाप्रपूर्ण विश्वनाथ सत्यनारायणमहाकवेः **एकवीर** इत्याख्यां तेलुगुसाहित्यलोके प्रसिद्धां नवलां मलयालभाषायाम् अन्ववदत्। अपि च मलयालभाषारूपकाण्यनेकानि तेलुगुभाषायाम् अनूदितवान्। ततश्च मलयालभाषप्रतिनिधित्वेन नवदेहलीस्थ केन्द्रीयसाहित्य अकाडम्यां वाङ्मयसेवां कर्तुं जगाम। तत्रैव के. आर् कृपलानी, मदन् मोहन् मालव्यः, महादेवी वर्मेत्यादि साहितीदिग्गजैः सह मिलित्वा साहित्यगोष्ठीषु भागं गृहीत्वा तेषाम् उत्तरदेशकविपण्डितानां सम्माननम् अवापायं सुधीमणिः।

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[3] ibid

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तदैवायं व्रज भाषाम्, अवधीभाषाम् आभ्यस्यत्। तत्र अकाडम्यां ग्रन्थालयाधिकारपदम् अवाप्य पण्डित सर्वेपल्लि राधाकृष्णान् सदृशैः महद्भिः विद्वद्भिस्सह वेदान्तशास्त्रचर्चासु भागम् अगृह्णात्। किन्तु अस्वास्थ्यकारणात् देहलीं त्यक्त्वा पुनः स्वस्थलम् आजगामायं विपश्चित्।

अनवरताध्ययनाध्यापनयोः पठनपाठनयोः सङ्गीत-साहित्य-नाट्यकलयोः काव्यरचना-विमर्षयोश्चाग्रणीरयं श्रीमान् पुट्टपर्ति नारायणाचार्य-पण्डितः संस्कृते पुराणेतिहासकाव्यनाटकादीनि यावन्त्यधीतवान् ततोऽप्य-धिकमेव तेलुगु वाङ्मयस्य, हिन्दी-प्राकृत-कन्नड-आंग्लादिसाहित्यानां अध्ययनमकार्षीत्। निरन्तराध्ययनतत्पराः तपस्सम्पन्नाः आजन्मतः प्रत्युत्पन्नमतयः विविधभाषासु विपश्चितः तत्रापि कवितल्लजाः एकस्याः भाषायाः वाङ्मयस्य माधुर्यमवगत्य स्वयं महान्तम् आनन्दम् अनुभवन्ति। ततश्च अन्यस्यां भाषायां सुरुचिरया शैल्या पद्यरूपेण गद्यरूपेण वा तदनूद्य लोके सहृदयहृदयान् आवर्जयन्ति। एतादृशाः विद्वत्कवयः यद्यपि शतशः विद्यन्ते लोके तथापि अत्रैतस्योदाहरणन्तु पद्मश्रिया विभूषितः श्रीमान् पुट्टपर्ति नारायणाचार्य एव। कविवरोऽयम् सार्धैकशताधिकान् ग्रन्थान् व्यरचयत्। अत्र अनेकान्यनुवादकाव्यानि वर्तन्ते। तेषु उर्दू, पारसी, हिन्दी, आंग्ल, मलयालादि भाषासु विख्यातैः कविभिः विरचितानि विलसन्ति। अपि च सम्प्रदायसङ्गीते पटुरयं सप्तसहस्राधिकभक्तिगीतान्यपि निबबन्ध, नवीनान् रागान् असृजत्। कदाचित् आन्ध्रदेशस्थ कडप जनपदे **अखिलभारतीयप्राच्य भाषासाहित्य-सङ्गोष्ठ्यां चतुर्दशसु भाषासु यस्यां भाषायां वाञ्छन्ति तस्यामहं मम कवितां श्रावयामीति** सगर्वम् उदघोषयदिति, भारतदेशस्य विविधेभ्यः कोणेभ्यः आगताः विविधभाषासम्बद्धाः विद्वन्मूर्धन्याः कविपुङ्गवाश्च एतस्य विभिन्नभाषापटुतां, कवनकौशलं, सुमधुरस्वरेण कृताम् एतस्य गानमधुरिमां

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दृष्ट्वा श्रुत्वा च विस्मयमवापुरिति पुट्टपर्ति महाशयानां समकालिकाः कवयः कथयन्ति।

आचार्यैः रचितेषु कानिचन प्रसिद्धानि काव्यानि –

संस्कृतरचनाः-

शिवकर्णामृतम्, शिवलीलास्तवः, त्यागराज-अगस्तीश्वर-मार्कापुरचिन्नकेशव-मल्लिकार्जुन सुप्रभातकाव्यानि।

केचन तेलुगुरचनाः-

पेनुगोंडलक्ष्मी	गांधीजी महाप्रस्थानमु	श्रीनिवासप्रबन्धमु
शिवतांडवमु	जनप्रियरामायणमु	पंडरीभागवतमु
विजयतोरणमु	प्रबन्धनायिकलु	समर्थरामदासु
मेघदूतमु	अभयप्रदानमु	अग्निवीण
कर्मयोगुलु	व्याससौरभमु	रायलनीतिकथलु

अनुवादरचनाः-

एकवीर (तेलुगु -मलयालभाषा)

उषःकालमु, बुद्धभगवानुडु, स्वर्णपत्रमुलु (मराठी-तेलुगु)

कबीरु वचनावळि, गाडीवाला (हिन्दी-तेलुगु)

तीरनि बाकी, सेट्रक्काडु कथलु (मलयाळं-तेलुगु)

मेरुपु तलपुलु (आंग्लं-तेलुगु)

चारुदत्तमु (संस्कृतं-तेलुगु)

सरस्वतीसंहारमु (कन्नड-तेलुगु)

संघर्षण (उर्दू-तेलुगु)

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English works:

Leaves in the wind (Poems)

The Hero (Drama)

Srimad Mahabhagavatam (X Skanda)

एवमनेकानि विरच्य भारतीयवाङ्मयस्य सेवां कृतवतः अस्य महानुभावस्य जीवने अत्यन्तविस्मयकरः अनुभवः सम्पन्नः। महाकविरयं बाल्ये स्वद्वादशे वयस्येव **पेनुगोंडलक्ष्मी** इति काव्यं व्यरचयत्। तदनु यदा विद्वान् परीक्षायाम् उत्तीर्णतां प्राप्तुं अयं सिद्धोऽभवत् तदा तस्याः परीक्षायाः पाठ्यप्रणाल्यां स्वरचितं **पेनुगोंडलक्ष्मी** काव्यं दृष्ट्वा विसिस्मिये अयं मेधावी। परीक्षायां पेनुगोंडलक्ष्मीति प्रश्नस्यैकस्यैव उत्तरलेखने होरात्रयात्मकः समयः अतीतः। विंशतिपृष्ठात्मकं स्वपुस्तकस्य शोधनिबन्धं लिलेख। परं परीक्षायां धीमानयम् अनुत्तीर्णो जातः। लोके न कस्मै अपि कवये एतादृशः ऊहातीतः अनुभवः भवति जीवने। तस्मिन्नेव समये चेन्नै (मद्रास्) विश्वविद्यालये **षाजी** इत्याख्यम् अस्य काव्यं इण्टर् मीडियट् स्तरे पाठ्यपुस्तकरूपेण विद्वांसः स्थापयामासुः। पुष्पं विकसन्ती सत्येव तस्य सुगन्धं व्यापयति[4] इत्युक्तवत् सुधीमणेः स्वार्थचिन्तनरहितस्य समसमाजस्थापनाकाङ्क्षिणः ऋषितुल्यस्यास्य काव्यकुसुमानां सुगन्धं सर्वत्र परिव्याप्नोत्।

कविचक्रवर्ती ब्रह्मश्री पुट्टपर्ति नारायणाचार्यः तरुणे वयस्येव आत्मानुभूत्यै स्वयं कवितारचनाख्यां योगसमाधिं प्राविवेश[5]। श्रीमन्नारायण-सायुज्यप्राप्तिपर्यन्तं तस्मात् योगसमाधेः न कदापि बहिराजगामायं महान्

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[4] పువ్వు పుట్టగానే పరిమళిస్తుంది) इति तेलुगुभाषायां प्रसिद्धम् आभाणकम्।

[5] काव्यन्तु जायते जातु कस्यचित्प्रतिभावतः।। काव्यरचनायाःप्रेरणा केवलं तस्मिन्नेव भवति यः स्वयं प्रतिभसम्पन्नो भवति। (भामहस्य काव्यालङ्कारे 1-5)

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साधकः। नवनवोन्मेषशालिन्या स्वप्रतिभया निरन्तरं निरपेक्षः सन् काव्यसुममालिकान् रचयन् भगवतीं हंसवाहिनीं प्रीणयामास। अत एव "यथा वृक्षस्य सम्पुष्पितस्य दूराद्गन्धो वात्येवं पुण्यस्यस्य कर्मणो" इत्युक्तवत् योगिनः अस्य कुसुममालिकानां सौरभं दिक्षु सर्वासु परिव्याप्नोत्, विद्वज्जनानाम् अपिच सुहृदयानां हृदयान्यरञ्जयत्। काव्यशास्त्रकाराणाम् अभिप्रायानुसारं लोकोत्तरवर्णनानिपुणः कविरेवैवं कर्तुं शक्ष्यति।

एवम् अनन्यप्रतिभासम्पन्नोऽयं प्राचीनवाङ्मयसौरभम् सम्पूर्णम् अवगत्य, विविधभाषासाहित्यानां चन्दनलेपनादिभिः पुलकितो भूत्वा, सुमधुर-सङ्गीतरसम् आस्वाद्य, नाट्याभिनयकेलीषु निमज्ज्य, काल्पनिकाभ्युदय-रचनाभिः सहृदयान् रञ्जयित्वा, आधुनिकसाहित्यपुलिनेषु काव्यकुसुमपरिमलम् आघ्राय, सप्रमाणसाहित्यविमर्शशास्त्रैः कविपण्डितलोकं सर्वमपि स्माययित्वा, उभयवेदान्ततत्त्वम् अवबुध्य, भक्तिकविताधाराभिः परमेश्वरं प्रीणयित्वा सरस्वतीप्रियसुतः परमभागवतोत्तमः श्रीमान् पुट्टपर्ति नारायणाचार्यः 01-09-1990 तमे वर्षे दिवमगमत्।

॥जयन्ति ते सुकृतिनः रससिध्दाः कवीश्वराः
नास्ति तेषां यशः काये जरामरणजं भयम्॥

संस्कृतवाङ्मये स्तोत्रकाव्यपरम्परा

संस्कृतवाङ्मये स्तोत्रकाव्यरचनायाः परम्परा अत्यन्तप्राचीना वर्तते। परम्परेयम् इदानीमपि अविच्छिन्नं प्रवर्तते। नैके कवयः निरन्तरं भगवतः परमेश्वरस्य अनुग्रहावाप्तये स्तोत्राणि रचयन्त्येव। लौकिकवाङ्मये समस्तकाव्यानां साहित्यशास्त्रग्रन्थकर्तृभिः लक्षितानां प्रक्रियानां सर्वासां मूलाधारस्तु वेदेषूपलभ्यते इति तथ्यं विपश्चिद्भिः अङ्गीकृतमेव। **आदौ वेदमयी**

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दिव्या यतः सर्वाः प्रवृत्तयः इति वाक्यपदीये भर्तृहरेः वाक्यानि एतत् स्पष्टीकुर्वन्ति। वेदमन्त्रेषु तत्रापि ऋग्वेदे विशिष्टानां देवानां देवतानां च भावपूर्णाः स्तुतिमूलकाः मन्त्राः सहस्रशः विद्यन्ते। अतः स्तोत्रकाव्यानां उत्पत्तिः वेदकाले एव जात इति, ऋग्वेद एव सर्वप्रथमं स्तोत्रकाव्यमिति, साहित्येतिहासग्रन्थकाराः प्रण्यगदन् प्रणिगदन्ति च। एवं ऋग्वेदादारब्धा स्तोत्रकाव्यरचनापरम्परा नित्यं वर्धमाना अस्ति। मुक्तकशैल्यां संरचितमिदं स्तोत्रकाव्यसाहित्यं सहृदयेषु साधकेषु भक्तिभावनां वर्धयन् लोके शान्तिं प्रवर्तयन् मोक्षमार्गाय प्रधानहेतुर्भूत्वा सर्वान् अन्यान् काव्यभेदान् अतिशेते। अत एव **मोक्षसाधनसामग्र्यां भक्तिरेव गरीयसी** इति विवेकचूडामणौ श्री शङ्करभगवत्पादाः उदघोषयन्।

संस्कृतसाहित्ये शैव-वैष्णव-शाक्त-प्रकीर्ण-जैन-बौद्धादिभेदेन स्तोत्र वाङ्मयं विविधरीत्या विस्तृतत्त्वम् अगात्। श्रीमद्रामायणे, महाभारते, पुराणसाहित्ये शिव-विष्णु-शक्तिविषयकानि अपिच नैकान्यदेवताविषयकानि स्तोत्राण्युपलभ्यन्ते। मुकुन्दमाला, पादुकासहस्रम्, नारायणीयम्. शिवमहिम्न स्तोत्रम्, शिवानन्दलहरी, चण्डीशतकम्, देवीशतकम्, सौन्दर्यलहरी, मूकपञ्चशती, सूर्यशतकम् इत्यादि नैकसहस्रस्तोत्रकाव्यानि विरचय्य स्वयं तीर्त्वा साधकान् अन्यानपि तारयितुं प्रायतन्त मोक्षगामिनः महर्षयः महाकवयः[6]। स्तोत्रकाव्यपरम्परायाम् अस्यां **कर्णामृतमित्यभिधया** त्रीणि प्रसिद्धानि काव्यानि दृश्यन्ते।

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[6] निर्णयसागर् मुद्रणालयस्य काव्यमालाग्रन्थान् अवलोकयामश्चेत् सहस्रशः स्तोत्रकाव्यानि उपलभ्यन्ते।

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श्रीकृष्णकर्णामृतम्

परमभागवतोत्तमः महान् वैयाकरणः, न्यायमीमांसादिशास्त्रेषु निष्णातः दाक्षिणात्यः महाकविः लीलाशुकः श्रीमद्भागवतमहापुराणमनुसृत्य श्रीकृष्णकर्णामृतम् प्रणिनाय। इदमेव प्रथमं कर्णामृतस्तोत्रकाव्यम्। काव्येऽस्मिन् मधुरकविः लीलाशुकः भगवतः श्रीकृष्णस्य विविधान् बाललीलान् मृदुमधुरभाषायाम् अववर्णत्। अस्मिन् त्रिष्वाश्वासेषु 333 श्लोकेषु मधुरगानोचितैः सगुणैः सालङ्कारैः पदैः नीलमेघश्यामं गोकुलपूर्णचन्द्रं भगवन्तं श्रीकृष्णम् अस्तवीत् महानुभावः लीलाशुकः। कविरयं प्रायः1300 शताब्दौ आसीदिति इतिहासग्रन्थैः ज्ञायते। "करारविन्देन पदारविन्दम्", "कस्तूरीतिलकं ललाटफलके वक्षःस्थले कौस्तुभम्" "मन्दारमूले मदनाभिरामम्" इत्याद्यनेके सुप्रसिद्धाः सततं लोके भक्तवृन्दैः गीयमानाः श्लोकाः अस्मिन् श्रीकृष्णकर्णामृते एव विलसन्ति। अस्य उत्तरप्रान्तस्य दक्षिणप्रान्तस्य विभिन्नं प्रतिद्वयं लभ्यते। उभयोर्मध्ये श्लोकसङ्ख्यायां महान् भेदो दृश्यते।

श्रीरामकर्णामृतम्

काव्यमिदम् अज्ञातकर्तृकम्[7]। चतुर्षु आश्वासेषु 450 श्लोकैः सीतामनोमानसराजहंसस्य इक्ष्वाकुनन्दनस्य श्रीरामचन्द्रस्य स्तुतिरभिवर्णितः अस्मिन् काव्ये । "जानक्याः कमलाञ्जलिपुटे याः पद्मरागायिताः[8]" "वामाङ्क स्थितजानकीं परिलसत्कोदण्दण्डं करे" "श्रीराघवं दशरथात्मजमप्रमेयम्" इत्याद्यनेके विख्याताः श्लोकाः सन्त्यस्मिन् कर्णामृते यान् सहृदयाः नित्यं

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[7] केचन श्रीशङ्करभगवत्पादैः रचितमिति कथयन्ति। किन्तु काव्याध्ययनेनेदम् अवगम्यते यत् श्रीरामसम्बन्धिनां नैकेषां सुमधुराणां श्लोकानां सङ्ग्रह इति।

[8] इदानीन्तनकालेऽपि तेलुगुभाषीयाः जनाः विवाहाह्वानपत्रिकासु आदौ श्लोकस्यास्य मुद्रापणसम्प्रदायम् अविच्छिन्नतया अनुसरन्ति।

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गायन्ति भगवतः श्रीरामचन्द्रस्य कृपां लब्धुम्। अत एव काव्येऽस्मिन् साहित्ये तत्र तत्र कविभिः लिखितान् श्लोकान् एकत्रीकृत्य श्रीरामकर्णामृतम् नाम्ना प्रकाशितम् इति धीमताम् अभिप्रायः। काव्यमिदं 2005 तमे वर्षे संस्कृत अकाडमी पक्षतः मुद्रापितम्। श्रीकृष्णकर्णामृतम्, श्रीरामकर्णामृतम् इति काव्यद्वयमपि दक्षिणदेशे प्रसिद्धात् वाविळ्ळ रामस्वामि शास्त्रुलु मुद्रणालयात् तेलुगु लिप्या मुद्रापितम्। केचन कवयः काव्यद्वयमेतत् तेलुगुभाषया अनूदितवन्तः।

शिवकर्णामृतम्-

परम्परामनुसृत्य सरस्वतीसुतोऽयं विद्वत्कविः श्रीमान् पुट्टपर्ति नारायणाचार्यः शिवकर्णामृतम् इति लघुकाव्यं व्यरचयत्। आबाल्यात् प्रोद्दुटूर् जनपदस्थ अगस्त्येश्वरस्वामिनः समाराधने कालं यापितोऽयं शिवताण्डवम् नाम काव्यं तेलुगुभाषायां सुमधुरैः पदैः निबबन्ध। काव्यमिदन्तु तेलुगुवाङ्मय पण्डितानां सर्वेषां प्रशंसाम् आप। ततश्च बहुकालानन्तरं शिवकर्णामृतम् अरचयत्। श्रीनिवासप्रबन्धमु, पण्डरीभागवतमु इत्यादि तेलुगु काव्येषु यथा भगवन्तं श्रीमहाविष्णुम् प्रणतिपूर्वकम् अवर्णयत् तथा श्रीवैष्णवसम्प्रदायानुयायी अपि परमेश्वरं सदाशिवम् अस्मिन् काव्ये प्रसादगुणगुम्फितैः पदैः, माधुर्यगुणयुक्तैः भावैः, आह्लादकारिभिः अलङ्कारैः, सुमनोहारिभिः छन्दोभिः, परमानन्दकरैः तत्त्वचिन्तनैः एकशताधिकैक-विंशति (121) श्लोकेषु अस्तावीत्।

शिवाय विष्णुरूपाय शिवरूपाय विष्णवे।
शिवस्य हृदयं विष्णुः विष्णवोश्च हृदयं शिवः॥

इति प्रमाणं समर्थयन् -

शेषशैलशिखरादिवासिनः किङ्करा परमवैष्णवा वयम्।
तत्तथापि शशिखण्डशेखरे शाङ्करेमहसि लीयते मनः[9]॥

शङ्करे भुवनशङ्करेपि वा श्रीपतौ श्रुतिशताधिवासिनि।
भिन्नदृष्टिमपहाय योगिनः सन्तरन्ति तमसां पदं जनिम्[10]॥

इत्यादिश्लोकेषु बहुषु शिवकेशवयोरभेदं प्रादर्शयत्। श्रीशङ्करभगवत्पादैः **मोक्षप्राप्तये भक्तिरेवोत्तमं साधनमिति** उक्तानुसारं पुट्टपर्तिमहाकविः न श्रुत्या न बहुधा तपसा, नार्चनेन न जपेन दमेन परमशिवः प्रीणाति केवलं भक्त्या एव परवशो भवतीति अवर्णयत्[11]। यथा "त्वं यज्ञः त्वं वषट्कारः, त्वमिद्रः, त्वं विष्णुः, त्वं ब्रह्मा " इति श्रुतिः परमेश्वरं प्रार्थयामास तथाऽयं **त्वमग्निः त्वं वायुश्त्वमसि जगदाधारविशदः**[12] इति तुष्टाव परमशिवम्।

स्तोत्रकाव्येषु ऋषितुल्याः कवयः अनिर्वचनीयं भगवतः रूपम्, तस्य गुणान्, माहात्म्यं, तस्य तत्त्वम् तन्मयाः भूत्वा अविच्छिन्नया भक्त्या संस्तुवन्ति। अपि च स्तोत्रकाव्यपरम्परां यद्यवलोकयामः तत्र साधारणतया कवीनां शैली प्रसन्नैः गम्भीरैः मधुरैः पदैः शब्दालङ्कारभूषितैः युक्ता भवति। भक्तिपारवश्यतां जनयति। स्तोत्रकविः स्वयं परमात्मनि लीनो भूत्वा साधकानपि परवशीकरोति। एतादृशैः उत्तमैः सर्वैः गुणैः युक्तं शिवकर्णामृतम् अरीरचत् भागवतोत्तमः पुट्टपर्ति नारायणाचार्यः। सः अस्मिन् अद्वैततत्त्वं दर्शयति[13]। भगवत्पादानां शिवानन्दलहरीं[14] भोजराजस्य चम्पूरामायणं[15]

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[9] शिवकर्णामृतम् -49
[10] तत्रैव -60
[11] तत्रैव -10
[12] तत्रैव -52
[13] तत्रैव -75
[14] तत्रैव -1, 18

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लीलाशुकस्य श्रीकृष्णकर्णामृतकाव्यम्[16] इत्यादिनैकेषां कवीनां भावान् स्मारयति।

शब्दालङ्कारप्रयोगेण काव्यस्य सौन्दर्यम् एधते। अर्थालङ्कारप्रयोगेण भावरामणीयकं वर्धते। यद्यपि शिवकर्णामृतं लघुकाव्यं तथापि विद्वत्कविः पुट्टपर्तिमहाशयः बहुत्र स्वालङ्कारप्रयोगनैपुण्येन सहृदयानां चेतांसि रञ्जयति[17]। मञ्जुभाषिणी, मालिनी, स्वागता, रथोद्धता, शिखरिणी, वसन्ततिलका, पृथ्वीत्यादिमनोज्ञैः छन्दोभिः सहृदयपाठकेषु सुमधुरगानशैलीं कल्पयति। शिवकर्णामृते तस्य भाषाप्रवाहः आरम्भात् अन्तिमश्लोकपर्यन्तं मन्दाकिनी-नदीव परमानन्दं जनयति। साधकस्य करं स्वकरे गृहीत्वा अनिर्वचनीये भक्तिमार्गे नेष्यति।

शिवेन दत्तं साहित्यं शिवायैव निवेदितम्।
वर्षन्ति हि पयो मेघाः पुनस्तत्रैव वार्धिजम्।।

(शिवकर्णामृतम्-120)

काव्यमिदं 2006, 2023 वर्षेषु तेलुगु व्याख्यानेन सह तेलुगुलिप्या द्विवारं मुद्रापयत् पुट्टपर्ति नारायणाचार्याणां दुहिता डा पुट्टपर्ति नागपद्मिनी महोदया। तेलुगुलिप्या मुद्रितकारणात् तेलेगुभाषेतराः संस्कृतज्ञाः काव्यस्यास्य महत्त्वम् अवगन्तुं न पारयन्ति। अतः देवनागरीलिप्या मुद्रापयामश्चेत् उत्तमं भवतीति अस्मत् सूचनाम् अनुसृत्य नागपद्मिनी महोदया काव्यमिदं अकाडमी पक्षतः पुनर्मुद्रापयितुं अङ्गीकृतवती। अकाडम्याः

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15 तत्रैव -30

16 तत्रैव -101

17 उपमा-रूपक-विरोध-अर्थान्तरन्यासाद्यर्थालङ्कारैः, यमक-अनुप्रासादि शब्दालङ्कारैश्च समन्वितं काव्यमिदम्।

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परिशोधनकार्यवर्गस्य समावेशे काव्यस्यास्य आङ्ग्लानुवादं, श्लोकानुक्रमणिकां च संयोजयाम इति निश्चितम्। तदा तेलुगु, आंग्लम्, फ्रेंच् इत्यादि भाषासु निपुणा साहित्यविमर्शे सिद्धहस्ता आङ्ग्लानुवादकुशला श्रीमती सूरपराजु पद्मजा अस्मदभ्यर्थनामङ्गीकृत्य संस्कृतकाव्यानुगुणया आङ्ग्लभाषया अनूदितवती, अपि च शास्त्रप्रमाणयुक्तम् उपोद्घातमपि लिखितवती। अस्मिन् सन्दर्भे श्रीमत्यै डा नागपद्मिनी महोदयायै, श्रीमत्यै सूरपराजु पद्मजा महोदयायै धन्यवादान् वितरामि।

अस्माकं संस्कृत अकाडम्याः उपनिदेशकौ निरन्तराध्ययनाध्यापनरतौ संशोधनपटू डा वि सुब्रह्मण्यः, डा के. वरलक्ष्मीः, शोधसहायकौ अनुसन्धानरतौ विद्वांसौ श्री के वि सूर्यप्रकाशः डा जोशी सन्तोषकुमारः, सर्वेषामेतेषां कार्यदीक्षां अभिनन्दामि। युवसंशोधकः चिरञ्जीवी जोशी भरद्वाजः अस्य काव्यस्य प्रकाशने उट्टङ्कणादिकं कृत्वा माम् अत्यन्तम् उपकृतवान्। तस्मै शुभाभिनन्दनानि वितरामि।

ग्रन्थानां संशोधने मुद्रणे चास्मान् सततं प्रोत्साहयन्ति नवदेहलीस्थ केन्द्रीय संस्कृत विश्वविद्यालयस्य (राष्ट्रीय संस्कृत संस्थानस्य) उपकुलपतिवर्याः आचार्याः श्रीनिवास वर्खेडि महोदयाः, कुलसचिवाः आचार्याः रञ्जित् कुमार बर्म महाशयाः, तेभ्यः सश्रद्धं प्रणामाञ्जलिं निवेदयामि। अपि च उस्मानिया विश्वविद्यालयस्य उपकुलपतिवर्याः आचार्याः डि रवीन्दर् महाशयाः, कुलसचिवाः आचार्याः पि. लक्ष्मीनारायण महाशयाः परिशोधने पुस्तकप्रकाशने च सततम् अस्मान् प्रचोदयन्ति। एवमेव केन्द्रीय संस्कृतविश्वविद्यालये आदर्शसंस्थानां निदेशकः आचार्यः गायत्री मुरलीकृष्णः सस्नेहं सर्वथा अस्मान् प्रेरयति। एतेभ्यः सुहृद्भ्यः सर्वेभ्यः धन्यवादान् वितरामि।

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बुधजनविधेयः

आचार्यः के. नीलकण्ठः,

निदेशकः, संस्कृत अकाडमी,

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FOREWARD

This stotrakavya, 'Shivakarnamrutam' is a yet another devotional hymn by the illustrious poet laureate, Shri Puttaparthi Narayanacharyulu, who's 'Shivatandavam' is a world widely celebrated stotram. This Sanskrit Stotrakavya, work of rare genius, was first published in 2006, almost a half a century after it had been written.

It is so said over the ages that, for a spiritual seeker devotion is the best way to attain mukti (liberation). मोक्षकारणसामग्र्यां भक्तिरेव गरीयसी Devotion to God is the easiest, safest and the most joyful way to know the 'ultimate truth', to gain self-realization. When compared to the Karma, Bhakti and Raja Yoga paths, Jnana is the most arduous path which demands a razor edge walk that in turn calls for intellectual discipline and mental skill. Whereas in Bhakti marga, if total surrender happens it is an easy ride as God is the constant guide in this path. The goal is half achieved at the onset of the journey itself, and the destination is certain.

The Bhakti marga's impetus and the reward both are one's favorite god's form. The journey to liberation begins with worshipping the form that is before your eyes by singing, praising and offering your love and devotion. Somewhere soon on the way you see him seated in your very heart, and finally you become one with that form and its essence. It is a playful, merry way of attaining liberation - the ultimate goal for every human being.

Many a time, even those who have achieved the bliss of 'non-duality' (Advaitajnāna experience) by treading the Jnānamārga, out of curiosity to taste the raptures of 'Vishishtādvaita' where you can feel the essence of God with your senses, embraced the Bhakti mārga. It is the profound truth that just as Bhakti leads Jnāna, Jnāna is considered futile if it doesn't accrue devotion. Hence, in more than random occurrences, the intellectual Advaitins walk the path

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of devotion. When routes differ, so do the activities and efforts to reach the final destination. Jnāna is all about maintaining pure silence, and Bhakti in contrary is being ecstatically verbal. Stotras and stutis spring spontaneously from the delight of seeing or imagining or invoking God's perceptible form before the eyes of devotees.

Jnāna and Bhakti are not conflicting as many assume it to be. Bhakti and Jnāna are finer complements to each other. Years of deep meditation upon the formless, yields the divine vision to the seeker and the so far crystallized silence flows into ecstatic eulogies.

And there have been highly venerated religious lyrics penned, composed and sung by Saint Poets over the centuries. Each hymn is one of its kind and naturally so because its source, the devotee's experience is distinct. Yet, one can see that not all of the stotras available can stand out, as they lack originality both in experience and expression. With cliché expressions and the colourless imagination the lyrics are unappealing.

Rare are the devotees who contemplate and truthfully experience the divine form. Sri Narayanacharyulu's Stotram, 'Shivakarnamrutham' is one such masterpiece rich in sound and sense, born out of a vivid imagination and clad in most original expressions. The Kavya's able wings, majestic imaginativeness and energetic devotion make the reader's spirit soar and give a glimpse of the high spiritual planes the poet had seen with Bhakti and Jnāna as his powerful wings. His vivid picturesque descriptions of these visits in the stotra are a feast to the eyes and the mellifluous lyrics, music to the ears.

This renowned poet was a great scholar in fourteen languages, an eloquent orator and a critic. He was well versed in dance and music and recorded his world famous Shivatāndavam in his own voice. Though an ardent

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worshipper of the 'Ashtakshari', Sri Narayanacharyulu was a non-believer of the Shiva Vishnu dichotomy. He was a true 'advaitin' who experienced the formless essence and yet earnestly sought an endearing vision of Shiva with his consort Shakthi.

While 'Shivatāndavam' is prominently a musical and rhythmic poetic work which sings the grandeur of God Nataraja's blissful dance and showcases the beauty and the resultant energy in it, 'Shivakarnāmrutam' reveals the eternal and the true form of Lord Shiva, the Ardhanārishwara concept. This 'kriti' is for and verily by Shiva's grace. His grace grants what not!

Sage poet Madhusudana Saraswati, a great Jnāni, sang,

ध्यानाभ्यासेन वशीकृतेन मनसा तन्निर्गुणं निष्क्रियं
ज्योतिः किंचन योगिनो यदि परं पश्यन्ति पश्यन्तु ते।
अस्माकं तु तदेवलोचन चमत्काराय भूयश्चिरं
कालिन्दीपुलिनेषु यत्किमपि तन्नीलं महोधावति॥

(Madhusudhana Saraswati, Gūdhārtha dipika. 13th chapter)

Announcing loftily his increased fondness for a particular form, he sings, "some saints and ascetics by the virtue of ages of meditation may have mastered their minds to dwell only in the absolute brilliance which is beyond any form or action, might have witnessed that Light. But we still seek that black brilliance that runs playfully on the banks of the Yamuna, and may that appear before our eyes again and again!"

Their love for Krishna makes them paint that absolute Light black! What a naughty wish! They want to see the black brilliance, the dark light!!! Here too we have echo like sloka-

मनोनिर्वाणमस्माकमेकमेवावभासते।
कैलासपर्वतागारे नटलीलापरं महः।। (35)

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Which brings out the poet's love for Saguna form inspite of his experience of nirguna form of Shiva.

Devotion flows as pure poetry! This hymn 'Shivakarnāmrutam' too is one such scholarly devotional poetic piece. The poet sees experiences and expresses all the aspects of Shiva.

This Stotra profoundly pictures the centrifugal still Shiva and the all-pervading dynamic Shiva alternatively. This poet's vision of the deity is many folded; that pure essence, called Shiva comes to his mind as 'Lalitā tattvam', 'Nārāyana tattvam', and the all-pervading radiant Light and finally the very internal illumination. Game of competent and playful devotee with graceful God.

This poet sings throughout this poetic composition, the theory of the 'union of sound and sense', Shiva and Shakti, वाक् and अर्थ. He pays tribute to the great poet Kalidasa, as well as to Shankara the proponents of this "Vagardha" (concept of symbol of theory) by setting his first sloka, कलानिधिकलावतीकलितजुटवाटीलसत् that resonates and resembles कलानिधि the first sloka of Shivānanda Lahari.

Much like Kalidasa who set out to pray Shiva, could but perceive Him as an inseparable entity from His consort 'Amba', this poet too is rewarded with the appearance of 'Girija' when he sought Shiva. The wisdom wins, wisdom that the 'Word' is void unless it comes along with its 'meaning'. In-fact a little more profound fact, that the word (sound) emerges from the sense, the idea, the much thought. And the way this poet conceives this concept! A bold and fantastic expression! So, the beginning verse of this Kavya is a professing proof of Shiva's very origin, by addressing the Lord as,"Girisuta raagankura". His existence comes forth from Girija's spring of love! Her love for him in her heart! How nobly apt an imaginativeness it is for a beloved son to

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sing the chastity and the creative energy of the Mother of worlds! The verse by ably taking further the image 'कराङ्गुलिनखोत्पन्ननारायणदशाकृतिः' (Lalitā Sahasranāmāvali), brings forth many allusions to so many earlier Stotrams in the Slokas to follow.

A few beautiful picturesque poetic lines to mention; नवसान्ध्यवर्णगजकृत्तिवाससे (11th sloka) has transformed Shiva's fearsome attire, the blood stained elephant skin into an elegant dusk coloured robe! A pleasant peaceful colour given to the entire setting!

This same verse proclaims the annihilator Shiva लयकारः as भुवनावनाय Nārāyanāya, the protector of the worlds. Indeed, He is the father who fought with demons to protect his children. The injuries he got when he killed Gajasura were too big, too bad that had only to be healed by the love and mercy filled glances of Parvathy (गिरिजारसाक्तदृक्परिपीतदिव्यतनवे गजद्विषे -13). For the poet Shiva is both protector and annihilator. The poet sees no two gods! Shiva, Nārāyana are one, and he is primarily the father who holds and nourishes every living and non-living forms of existence. He is made divine, nectarous with her love filled eyes.

Here are the verse lines in which Shiva is seen as the lLght, the absolute brilliance:

रटदंसकूटविनिबद्धकर्परास्थिचयाभिराममहसे धूतांहसे। (13)
शाम्भवे महसि लीयते मनः। (25)
रमणीयं जयति शाङ्करं तेजः।(26)
कैलासपर्वतागारे नटलीलापरं महः। (35)
तत्तथापि शशिखण्डशेखरे शाङ्करे महसि लीयते मनः(49)
नित्यं शिवात्मकतया प्रविभास्यमाना कान्तिः करोतु कृपया दुरितोपशान्तिम्। (70)
दयारसस्यन्दिविशाललोचनं प्रसादरम्याननमैश्वरं महः। (91).

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The fire from his third eye burns the dense forests of sins, its effulgent brilliance destroys the darkness of ignorance, that Light also pervades as all forgiving love too.

Shivakarnamrutha Stotram is a treasure of Ishwara essence. The poet alternatively invokes an endearing form of Shiva before his eyes and experiences Him as an internal light, with élan.

All this juggling work, the poet does so effortlessly that it brilliantly reflects in each line of these verses. The hymn soars high and stands unique in the repertoire of mahima stotras, both for its charmingly rich language and genuinely distinct imaginativeness.The Kavya's intention is fruitified by surrendering its greatness at the feet of Ishwara, the true source of every word of the Stotra.

The poet is blessed abundantly by dropping his sense of ownership of this great literary piece of work- शिवेन दत्तं साहित्यं शिवायैव निवेदितम् ।

The humblest sings the greatest songs! Smt. Nagapadmini, daughter of the venerated poet paid her tribute to her father by publishing the work that had been written half a century back, with Telugu translation as he wished. In his sincere efforts to give many such masterpieces their due readership and recognition, Acharya K. Neelakantham, Director, Sanskrit Academy took upon him this noble work of getting 'Shivakarnāmrutam' translated into English.

Hence, this beautiful Kavya, with English meaning to the verses, in our hands! This 'kriti' with English translation is for and verily by Shiva's grace.

Suraparaju Padmaja

M.A, M.Phil, (English)

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महद्भाग्य

'सरस्वतीपुत्र' 'पद्मश्री ब्राह्मी' 'भूषण प्राकृत' 'कविता सरस्वती' इत्याद्यनेक उपाधियों से समलंकृत श्रीमान् पुट्टपर्ति नारायणाचार्य जी (1914-1990) चतुर्दश भाषा ओं के महान् पंडित थे।

तेलुगु में महाकाव्य, खण्डकाव्य, गेयकाव्य, समीक्षा, संस्कृत में भक्ति स्तोत्रादि, संस्कृत, तमिल, मलयालम्, हिंदी, मराठी, प्राकृत, अंग्रेजी आदि भाषा ओं तेलुगु में अनुवाद, श्रीमद्रामायण, श्रीमद्भागवत, महाभारतादि ग्रंथों की आलोचना, संस्कृत तथा तेलुगु में भक्ति गीतादि प्रक्रिया ओं में वे अत्यन्त कुशल थे। शताधिक ग्रन्थों के रचनाकार पुट्टपर्ती जी काव्यरचना के अलावा संगीत तथा नृत्य कला ओं में भी अतुलनीय प्रज्ञा शाली थे। साहित्य अकादमी, भारतीय भाषा परिषद्, एल्.वी. रामय्या फौंडेशन (चेन्नई) आदि संस्था ओं के पुरस्कार, तीन विश्व विद्यालयों के डी.लिट्, भारत भर के अनेकानेक साहित्यिक संस्था ओं के सम्मान, कनकाभिषेक इत्यादि गौरव, पुट्टपर्ति जी के सफल साहित्यकार होने के परिचायक हैं।

साहिती समरांगण सार्वभौम 'उपाधि से समलंकृत विजय नगर साम्राज्य के शासक, सुविख्यात काव्यकार, कृष्ण देव राया (१४७१-१५२९) के गुरु श्रीमत्तिरूमल ताताचार्य जी के वंश में, कृष्ण देव राया के पश्चात, कुछ सालों के लिए विजय नगर साम्राज्य की राजधानी रह चुकी पेनुगोंडा शहर के पास चिययेडू नामक गाँव में जन्म लेने के कारण नारायणाचार्य जी को विजयनगर सांस्कृतिक सम्पदा से अतीव गौरव सम्मान थे । पेनुगोंडा शहर में उनके बाल्य काल में भी शिथिलावस्था में स्थित राम बुरुजू, रानी महल, क़िला, गगन महल, रामालयादियों का शिल्प सौंदर्य बचपन से ही उन्हें प्रभावित करता रहा। बाल्य काल में ही, अपने विद्वान् पिताजी श्रीमान् तिरुमल पुट्टपर्ती श्रीनिवासाचार्य के द्वारा संस्कृत, प्राकृत, तेलुगु साहित्य से गहन परिचय, तथा गुरुकुल पद्धति में संगीत, नाट्य कलाओं में शिक्षा भी इन्होंने प्राप्त की। कई राजनितिक कारणों से विकृत हो गए उस शिल्प सौंदर्य को देखते हुए, उनके विचलित बाल हृदय से

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निकली अश्रु धारा ने ही एक खंड - काव्य का रूप धारण किया। इस तरह बारहवे वर्ष में ही उनकी प्रप्रथम रचना 'पेनुगोंडा लक्ष्मी' का आविर्भाव हुआ। तदनन्तर काल में तिरुपति प्राच्य विद्यालय में 'साहित्य शिरोमणि ' पढ़ते समय, उनके भावोद्वेग पूर्ण 'पेनुगोंडा लक्ष्मी' के काव्य गान से प्रभावित सह विद्यार्थियों ने इसके प्रकाशन की जिम्मेदारी ली । बारह वर्षीय बालक की इस छन्दोमय पद्य रचना की शैली, एवं भाव गरिमा ने कई पंडितों की खूब प्रशंसा पाई । बाद में आचार्य जी, अपने पैंतीसवें साल में जब विद्वान् परीक्षा दे रहे थे, तब इनकी यही रचना थी - इनका पाठ्य पुस्तक । एक और अचरज की बात यह है कि आचार्य जी इस परीक्षा में पूरे तीन घंटे, एक ही प्रश्न का समाधान दे पाए कि परीक्षा में उत्तीर्णता के लिए आवश्यक अंक न मिलने के कारण, वे अनुत्तीर्ण हो गए । इस तरह की घटनाएं किसी भी कवि के जीवन में अब तक न घटीं हैं और 'न भविष्यति' भी मानी जा रहीं हैं ।

तदनन्तर काल में, पंडरी भागवतम्, श्रीनिवास प्रबंधम्, जनप्रिय रामायणम् आदि बृहद काव्यों के होते हुए भी 'शिव तांडव' नामक इनका गेय काव्य, अत्यंत आदर सम्मान पाया । इस रचना के नायक थे, रायलसीमा के प्रोद्दुटूर शहर में स्थित शिवालय के श्रीमदागस्तीश्वर स्वामी। मंडल दीक्षा में, मात्र ४० दिनों में, आशु कविता स्रोतस्विनी के रूप में आविर्भूत शिव ताण्डव, संगीत, नाट्य तथा साहित्य की त्रिवेणी मानी जाने लगी । आचार्य जी के स्वीय गायन व नाट्याभिनय से सम्मिश्रित, तेलुगु तथा संस्कृत में लिखे गये इस काव्य को, उसकी अद्भुत लयात्मकता तथा भावात्मकता के कारण हिंदी तथा तेलुगु के उन दिनों के सभी दिग्गज कवियों की भूरि भूरि प्रशंसाएं मिलीं, जैसे सर्वश्री दिनकर, महादेवी वर्मा, बाबा वरेरकर आदि, तेलुगु के सर्वश्री राल्लपल्ली, श्रीश्री, देवुलपल्ली, दाशरथी आदि। इस रचना में, शिव तांडव (उद्धृत नृत्य) तथा पार्वती के लास्य (लालित्य भरा नृत्य) का परमाद्भुत वर्णन है । इस लयात्मक रचना को पढ़ते या आचार्य जी के ही द्वारा सुनते हुए हरेक मन में भगवदानुभूति के मनोहर स्पर्श का अनुभव हो जाता है। ऐसा लगता है मानो हम स्वयं (आदि शंकराचार्य जी की कृति 'सौंदर्य लहरी 'रचना की

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तरह) कैलाश शिखरों पर उपविष्ट होकर शिव तांडव का अवलोकन कर आनंद विभोर हो रहें हैं।

इसका विशेष प्रचार प्रसार के कारण इस भव्य रचना के अंश अंग्रेजी तथा हिंदी में कुछ विद्वानों के द्वारा अनूदित भी हो गए । स्वयं पुट्टपर्ती जी ने इसका हिंदी अनुवाद करना चाहा, लेकिन मेरे भाग्यवश वह काम न हो पाया। मेरे कहने का तात्पर्य यह है कि हाल ही में, इस दैविक रचना की भावात्मक अभिव्यक्तियों को यथा शक्ति अनूदित कर, मैं ने प्रकाशित भी । इस प्रकार पितृऋण् को कुछ हद तक चुकाने का सुअवसर मुझे प्राप्त हुआ, एतदर्थ मेरे परम पूज्य पिताजी को विनयपूर्ण प्रणाम समर्पित कर रही हूँ।

जन्म से श्रीवैष्णव (विष्णु भक्त) होते हुए भी शिव जी के प्रति आकृष्ट होकर, उनके वैभव को गाना भी रचना काल के सामाजिक वर्गों में चर्चा तथा समीक्षा का विषय रहा। फलतः उनके परिवार को उनके सामाजिक वर्गों में तीव्र अनादर का सामना भी करना पड़ा । लेकिन अविचलित पुट्टपर्ती जी ने संस्कृत में 'शिव कर्णामृत 'की रचना भी की, जिसमें पुट्टपर्ती के संस्कृत भाषा सम्बन्धी वैदुष्य का परिचय मिलता है ।

शेषशैलशिखराधिवासिनः किङ्कराः परमवैष्णवा वयम्।
तत्तथापि शशिखण्डशेखरे शाङ्करे महसि लीयते मनः।।49।।

अष्टाक्षरीजपपरायणमानसेन
शैवागमाकलनपुङ्खितसम्भ्रमेण।
नारायणेन रचितं नवचन्द्रभूष-
कर्णामृतं जयतु कामगवीसदृक्षम्।।121।।

१९६० के आसपास अवतरित इस रचना की मूल लिखित प्रति, कारणान्तरों से लगभग अदृश्य सी हो गयी थी। १९९० में मेरे परम पूज्य पिताजी डा. पुट्टपर्ती नारायणाचार्य जी के स्वर्ग वास के बाद, इस रचना की लिखित प्रति साल २००१ में मुझे मिली । तब से, अनेकानेक प्रयासों के बाद, २००६ में , आचार्य लक्ष्मण मूर्ति जी (वारंगल, तेलंगाना) के तेलुगु अनुवाद सहित इसका प्रकाशन मैं ने किया । सद्गुरु शिवानंद मूर्ति महानुभाव के आशीर्वाद , द्रविड़ विश्व विद्यालय के पूर्वाध्यक्ष आचार्य

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रव्वा श्रीहरि जी की समीक्षा के साथ प्रकाशित इस रचना को संस्कृत के महाकवि लीलाशुक तथा जयदेव के स्तर की मान्यता प्राप्त हुई। इस भव्य रचना का, इस नाचीज़ (मेरा) द्वारा किया गया हिंदी अनुवाद, तिरुमल तिरुपति देवस्थानम् की मासिकपत्रिका 'सप्तगिरि' (हिंदी) में दस साल पहले ही प्रकाशित भी हुआ।

तदनन्तर, २००८ के आस पास, एक बार मैं ने संस्कृत अकादमी, हैदराबाद, की तत्कालीन अध्यक्षा आचार्य के. कमला जी से मिलकर, 'शिव कर्णामृत' की प्रकाशित प्रति को समर्पित कर, अपनी इच्छा प्रकट की कि संस्कृत अकादमी के द्वारा देवनागरी लिपि में हिंदी अथवा अंग्रेजी अनुवाद के साथ इसे प्रकाशित करें। श्रीमान् कप्पगंतुल लक्ष्मण मूर्ति जैसे महान संस्कृतान्ध्ररचनाकार की सुपुत्री तथा स्वयं एक सफल रचनाकार/ सम्पादिका होने के कारण, मेरी प्रार्थना को उन्होंने झट मान लीं। (इनकी कुछ चुनी हुई प्रसिद्ध रचनाएँ हैं

१. ज्योतिष - एक शास्त्र (तेलुगु)
२. सदाशिव ब्रह्मेन्द्र सरस्वती - दो भाग (अंग्रेजी)
३. पंडित राज काव्य संग्रहः (संस्कृत)
४. गीत गोविन्द महा काव्यं (संस्कृत)
५. सेलेक्शन्स फ्रम प्राकृत लिटरेचर (अंग्रेजी)इत्यादि)

लेकिन, मानसरोवर यात्रा में, आचार्य कमला जी का हठात निधन हो गया, फलतः 'शिव कर्णामृत' का देवनागरी लिपि में प्रकाशन भी स्थगित हो गया।

२०२२ में मुक्त स्वाध्याय पीठ द्वारा 'आचार्य सेतु' (संस्कृत) परीक्षा की छात्रा के रूप में हैदराबाद की संस्कृत अकादमी शाखा से मेरा सम्बन्ध पुनः स्थापित हुआ। संस्था के निदेशक आचार्य नीलकंठ काशोज्जला जी के मुखतः भवभूति के 'उत्तर राम चरित्र' का पाठ, उस काव्य का अनेक कोणों में व्याख्या का आस्वादन, मेरा महान सौभाग्य रहा।

मेरे परम पूज्य पिताजी 'सरस्वती पुत्र' पुट्टपर्ती की ख्याति से सुपरिचित आचार्य नीलकंठ काशोज्जला जी से, मात्र तीन महीने पहले, एक

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पावन क्षण में मेरी मुलाक़ात हुई और मेरे पिताजी की इस संस्कृत रचना का प्रस्ताव भी आया । इस मुलाक़ात में, 'शिवकर्णामृत' के देवनागरी प्रकाशन के सम्बन्ध में पंद्रह साल पहले संस्था की तत्कालीन अध्यक्षा डा.कमला जी के आमोदन का स्मरण कर पुनः अकादेमी द्वारा अनुवाद सहित प्रकाशन का प्रस्ताव रखा, तो उन्होंने भी तत्क्षण संस्था द्वारा इसके प्रकाशन को स्वीकारा।

सुविख्यात अनुवादिका श्रीमती पद्मजा सूरपराजू के आंग्लानुवाद सहित 'शिवकर्णामृत' का नागरी प्रकाशन मात्र तीन महीनों में संपन्न होने जा रहा है। श्रीमान् सूरपराजु राधा कृष्ण मूर्ति जी, बहुमुखी विद्वान्, भावुक, तात्विक, वेद ज्ञानी, अग्निमीळे, केनोपनिषद, साहिती सेतु, शंकरभाष्य का अनुवाद आदि उत्तम ग्रंथों के रचनाकार थे। उनकी सुपुत्री, सफल अनुवादिका श्रीमती पद्मजा सूरपराजू का आंग्लानुवाद सोने पे सुहाग जैसे ही अवश्य होगा। एतदर्थ मैं आचार्य नीलकंठम् जी, अनुवादिका श्रीमती पद्मजा सूरपराजू तथा संस्कृत परिषद् को अपना आभार प्रकट करना चाहूंगी।

इन पावन क्षणों में नीरक्षीरन्याय के कोविद पाठक महानुभावों से मेरी प्रार्थना यह है कि इस काव्य का आस्वादन करें और नारायणाचार्य जी के सरस्वती पुत्रत्व को, तथा प्रकाशकों की निष्ठा को सराहें।

डा. पुट्टपर्ती नाग पद्मिनी,
कैम्प न्यू जेर्सी (अमेरिका)

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॥ शिवकर्णामृतम् ॥

कलानिधिकलावतीकलितजूटवाटीलसत्-
त्रिविष्टपतरङ्गिणीललितताण्डवाडम्बरः।
मदाञ्चितविलोचनो मधुरमुग्धवेषस्सदा
परिस्फुरतु मानसे गिरिसुतानुरागाङ्कुरः।। 1।।

May that Shiva, who shines splendid as the celestial river Ganga, entwined in his moon radiating matted locks is playfully dancing, and whose three eyes look intoxicated, who is the most charming form, and who is the very embodiment of the spring of love of Parvathy, the daughter of mountain, be evoked in my mind always! (1)

विभूतिपरिशोभितं प्रचुरभूतिसंशोभितं
कराञ्चितकपालिनं गगनसङ्गसच्छूलिनम्।
नरास्थिचयमालिनं सकललोकसम्पालिनं
दधीमहि हृदि प्रियं मदनगर्वसर्वङ्कषम्।।2।।

Shiva, who glows radiant with ultimate prosperity, who is well with countless riches, who with a skull in hand, who has risen high and seized the skies, with a garland of bones around his neck, who is ruling all the worlds, who has totally vanquished the pride of Manmadha- the god of love, and who is our endeared God, that Him, let us in our minds hold on to always! (2)

दयारसतरङ्गितं कमपि गौरदेहं वहन्
तुषारगिरिमस्तके विलसितस्सुपर्वादिभिः।
कठोरवृजिनाटवीपटलभस्मसात्कर्मठ-
श्चकास्तु निटलाम्बकस्सततमार्दतन्द्रे हृदि।।3।।

He, the one whose indescribably pure white body is replete with compassion, who on top of the snow mountain

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'Himalaya' is glowing in the great assembly of gods, who only is capable to burn down the multitude forests of toughest sins to ashes, who has a third eye on the forehead, shall reside and shine in my love drenched heart. (3)

परापरपरंपरापरिणतात्मवादादिभि-
स्सनातन उदञ्चितस्सततरागभावार्दितः।
सदाऽवतु तदर्चकद्रुहिणमुख्यदेवावली-
शिरस्तलसमुल्लसल्ललितपादपद्मो हरः।।4।।

The one, who is ancient, who cannot be attained by worldly knowledge or any series of spiritual discourses nor by discussions in the pithiest words, who is love soaked hearted, and who has laid his beautiful lotus feet on the heads of Brahma and other gods that earnestly worship him, may He protect all. (4)

मरालमदमर्दनप्रथितयानविद्याधरी-
कराञ्चितकलक्वणत्कनककङ्कणाडम्बरम्।
चिरं समुपसेवितस्सितघनोपमैश्चामरै-
र्हरो वसतु मे लुठज्जलनिबद्धयोर्नेत्रयोः।।5।।

Shiva, whom the celestial damsels with a prettier gait than the proudest swans, and wearing musically tinkling bracelets are fanning him with fans fairer than the whitest clouds. that God shall appear in my eyes which are raining tears of love and joy. (5)

तुषारगिरिकन्यकाविपुललोचनाकेकर-
स्सितार्द्रनवमल्लिकासुभगदृष्टिनिष्ठीवितः।
गजासुरशितक्षतप्रथितदन्तकोटिज्वल-
त्किणाङ्कपरिभूषितस्स्मरहरस्समारक्षतु।।6।।

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He, whom the daughter of snow mountain with her wide eyes looks coyly and throws pure dew soaked jasmine like glances at, he whose body is glowing red with the wounds caused by the sharp tusks of the elephant demon, and who is the enemy of the cupid god, may that Shiva shall benignly protect one and all. (6)

मुनीश्वगणावनायतविलोचनप्रस्त्रवत्-
कृपासलिलकर्दमत्तुहिनपर्वतोपत्यकम्।
पृदाकुविभुकङ्कणं चिकुरपर्यटत्कङ्कणं
स्मरामि विधुशेखरं विबुधशेखरं शूलिनम्।।7।।

Mahadeva; His eyes always rain tears of compassion mudding the Himalayan table-lands, in which the sages find their protection. He is wearing the king of serpent as his bracelet; his luscious curls of hair have an eternally flowing heavenly Ganges in them. The crescent has become his crown. He is holding the trident in hand. I am meditating on Him, the lord of all gods. (7)

स्मितसुमनसगुच्छो रक्तजूटीकिसाक्तः
सुरसमुदयबाष्पैस्सन्ततं सिक्तपादः।
भुजयुगदृढशाखः पुण्यमात्रेण लभ्यो
वितरतु मदभीष्टं शाम्भवः कल्पवृक्षः।।8।।

His benign smile is like a bunch of flowers, his radiating red curls resemble tender leaflets, the tears of joy of gods are watering his feet that are like sturdy roots of a solid tree. He has a strong pair of shoulders like mighty branches of a tree. Such Shāmbhava who is nothing but personification of celestial 'wish yielding tree', and who can only be obtained by pure good deeds; he should grant all my prayers. (8)

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अर्धजानिरवताच्छिपिविष्टो नेति नेति वचसा प्रतिपाद्यः।
अन्तरेण करुणां न निवृत्तिर्यस्य जन्मशबलस्य नृजन्तोः।।9।।

Man, an animal in human form, can only attain salvation with the grace of Shāmbhava, whose half body is his consort, who exists in animals in the form of Vedic rituals, and who is defined only by the negation theory. (9)

न श्रुत्या न बहुधा तपसा नार्चनेन न जपेन दमेन।
भावभक्तिरसिकश्शशिचूडस्सर्वदा मम पुरः प्रसर्पतु॥10।।

He cannot be known by scriptures, nor any number of penances, not by repeated prayers, nor self-constraint. Shiva, the crescent moon crowned, who is rejoiced only with succulent devotion in the hearts of devotees, may appear before me. (10)

गुरवे नमोऽस्तु मुरवैरिमस्तक-
प्रलसन्मणिगणविराजिताङ्घ्रये।
नवसान्ध्यवर्णगजकृत्तिवाससे
भुवनावनाय दृढचित्तमूर्तये।।11।।

I am prostrating to him, whose lotus feet are glowing with brilliant diamonds that adorn the head of MahaVishnu. He is the destroyer of Murasura, he is draped in elephant skin that has the color of early twilight rays. He is steadfast about protecting all the fourteen worlds, he is the master of masters. (11)

गुरवे नमोऽस्तु निटलाक्षबम्भ्रम-
ल्लयवह्निलीढगगनाय भास्वते।
घनताण्डवाभिमुखवक्त्रनिर्गम-
द्विपुलाट्टहासमहते स्वयम्भुवे।।12।।

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world's greatest master, whose third eye emits wildest fires that smear all corners of the sky, who is shining with brilliance, who makes a loud vibrating sound before beginning his *Tāndava*, and who is 'The self-existent one', to him I offer my obeisance. (12)

गुरवे नमोऽस्तु गिरिजारसाक्तदृ-
क्परिपीतदिव्यतनवे गजद्विषे।
रटदंसकूटविनिबद्धकर्परा-
स्थिचयाभिराममहसे धुतांहसे।।13।।

I prostrate before the noblest teacher whose charming form, Girija is drinking off indulgently with love filled eyes, who is the mighty enemy of Gajāsura, who adorns his neck with a garland of skulls and bones, who has got a bewitching countenance, and who only can shake off the sins of us all. (13)

गुरवे नमोऽस्तु परतत्त्वरूपिणे
गुरवे नमोऽस्तु भवरोगहारिणे।
गुरवे नमोऽस्तु भवजन्मतारिणे
गुरवे नमोऽस्तु शिवरूपधारिणे।।14।।

I am with utmost reverence bowing down to the very personification of profound spiritual knowledge. I am prostrating to him who can cure men of the disease of recurrent births. I offer my obeisance to him who can sail men safely across the hard lives. And, I salute to him who is in the form of Shiva. (14)

गिरिजानयनाब्जलसच्चिक्कणकज्जलविनीलरुचिनिचितम्।
माधुर्यादपि मधुरं मदगन्धिलमीक्षणं महेशस्य ।।15।।

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May that beautiful look protect all, the look that is bright with darkest blackness, the blackness that comes from the glittering collyrium of Parvathy's eyes. That look of him is sweeter than honey and has got an intoxicating fragrance. (15)

रतिजागरकुड्मलितं किञ्चिदरुणमञ्जचन्द्रिकावलितम्।
करुणानिबिडितमवतात्कान्तितमं वीक्षणं गिरीशस्य।।16।।

Gireesha's eye is half closed due to tiredness of copulation and sleeplessness, it is slightly red in hue, and is cool like moonlight, it is the brightest, and is replete with compassion. May that look of him protect all! (16)

ललितालललिताधरमणिपरिचुम्बनसौख्यमुद्रितान्नयनात्।
जगति परं जानीमो न पिनाकिनश्चन्द्रचन्द्रिकावलितात्।।17।।

Unparalleled is the beauty of Mahesha's eye which reflects the joy of kissing ruby-like lower lip of Lalitha. His eyes have got the radiance of moonlight. We don't know a more beautiful pair of eyes in the whole creation. (17)

कपाली भिक्षाशी पितृवननिवासी पशुपति-
र्विनाशी पापानां स्मितमधुरवेषी मृगधरः।
परानन्दस्तोत्रश्रवणमृदुसञ्चालितशिरा
विदत्तामङ्घ्रिं मे मनसि तपसा धूततमसि।।18।।

May he, who with a skull in hand, the mendicant, who stays in the graveyard, who successfully burns away the sins, who looks beautiful with a smile, and who joyously nods head to the praising prayers of the devotees, lay his foot in my spotless heart that is cleansed by penance! (18)

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दयाकुल्या कल्योन्मिषितसितपद्मानुगरुचिः
पुरारातिश्श्रीमान्भुजगपतिभूषोज्ज्वलतनुः।
महाकालः कालानलतुलितनेत्रोद्धुरशिखो
विछिन्ध्यान्मे कामं बहुलतरजन्मैकनिगडम्।।19।।

He is pleasant like a pure lotus that blooms in the waters of grace, he vanquished the three cities built by Maya, his serpent bejewelled body radiates a rare beauty, his eye has got a fire that is akin to that which occurs at the time of total destruction of the universe. He is the great annihilator. May that God destroy my desire(lust) that's been acquired through many life times. (19)

पिनाकी नाकेशादिकविबुधमस्तार्चितपदः
पदं तत्त्वौघानां परमपदसिंहासनगतः।
सदार्तानां दुःखोपशमनधुरामग्नहृदयो
दयाफुल्लः क्रोधं हरतु मम संवित्प्रशमनम्।।20।।

He, who holds in hand his bow 'Pināka', at whose feet all the gods along with their lord Indra are bowing down, who is the final destination of ultimate spiritual theories, who is seated on the highest throne, who shines with earnestness to offer solace to his grieves of his devotees, and who is the personification of compassion, may he destroy my anger that robs me off of my wisdom. (20)

राजराजसखश्शम्भू राजराजितमस्तकः।
राजीवसमनेत्रांशो मम लोभायितो हरः।।21।।

Sambhu, who is the friend of Kubera, the god of wealth, whose matted hair shines with moon in them, and who has got brilliant eyes that are like petals of a fully blown lotus, that Shiva is now the object of my desire. (21)

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निटलानलनयनापीतकामः कामवशङ्गतः।
मम वाङ्मयमाधुर्यं दारुकावनगोचरः।।22।।

He, who had burnt down the cupid god with his third eye, was eventually bound by desire. He is the sweetness in my poetry. He reveals himself in 'Dāruka' forest. (22)

एष चकास्ति पुरस्तात् दृशोर्मुहुर्मुहुर्वलितकण्ठः।
नटनपरः परमशिवश्शिवायितार्धाङ्गनिचितश्रृङ्गारः।।23।।

Shiva, the black throated, dazzles again and again before my eyes, whose natural and favourite state is 'dancing'. With his half body occupied by his consort, he is certainly a passionate romantic. (23)

निहन्यान्मात्सर्यं त्रिपुरदहनोद्रिक्तहृदयो
दयावीरश्चण्डीचरणनमनानन्दकमिता।
य एवं ध्यायन्तो विमलमनसः कष्टतपसो
विदुर्वेद्यान्तं ते न विदुरपि शैवागमविदः।।24।।

Shiva, whose heart is greatly enraged while destroying the Maya built three cities, who is most brave and compassionate, who happily bows down at the feet of Chanḍi, the fierce goddess, can he be known even by the magnanimous rishis who do tremendous penance and who are 'śaiva Tantric revelation' scholars, ultimately?! (24)

कुम्भजन्ममुखमौनिमण्डली-
मण्डिते नवतमालकन्धरे।
गन्धवारणमदापनोदने
शाम्भवे महसि लीयते मनः।25।

Surrounded by glorifying sage Agastya and other holy men always, Shiva the darkest black throated is the

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most powerful one who vanquished the arrogance of the elephant demon. May my mind dissolve in the vigour of that Shiva. (25)

विपुलदृशं विसृतकचं मधुराधरमन्दहासमाधुर्यम्।
गिरिजालोचनकज्जलरमणीयं जयति शाङ्करं तेजः।।26।।

Shiva with his big eyes, massive matted hair, a delightful smile on his lips, his charm being enriched by Girija's collyrium, may that vigour conquer all. (26)

पार्वतीपदनिक्षिप्तलाक्षारसनिषेविताम्।
नुमस्तामैन्दवीं रेखां रतलीलारहस्सखीम्।।27।।

The crescent moon in Shiva's curls is smeared with the red lac of Parvathy's feet! Let us sing glory to that moon who is the secret witness to this copulation! (27)

कमलकरं त्रिमलहरं त्रिदशहरं मनसि शमितरुदितभरम्।
मदनान्तकमनुदिवसं ध्यायेमहि योगिजीवनाधारम्।।28।।

His eyes are the Sun to lotuses, he destroys the three impurities (mental, verbal, physical), he annihilates the three stages of life (child, young, old) by granting salvation, and he relieves the burden of sins, he is the one who vanquished the cupid god, and who is the very life of sages; let us meditate upon that Him. (28)

संविन्मये विलीये चन्द्रामृतमधुरितालिकापाङ्गे।
गौरीप्रणयासारे कामातिगमुनिहृदब्जकासारे।।29।।

He is the manifested form of wisdom, the look of his third eye is very pleasant with his beautiful curls on forehead and moon's nectar. He delights his consort by raining love on

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her. Sages who conquered desire find a place in the pond of his mind.
In that Shiva, may I stay drowned. (29)

लक्ष्मीं तनोतु शशिभूषणपादयुग्मं
पौरन्दरीविमलरल्लकमल्लिकाढ्यम्।
आरक्तनेत्रशफरीमृदुगानवाहि-
न्याप्लावितं निगमवादसुगन्धिलं नः।।30।।

The spotless pure garments of goddesses drape his feet as jasmine flowers, the songs of red eyed tribal damsels wash those feet, and scriptures offer fragrance to those very feet. That pair of feet of Chandrasekhara may grant wealth to me. (30)

यश्शास्त्रयोनिरपि भक्तिपथैकगम्यो
रात्रिञ्चरोऽपि जनुषां तमसां निहन्ता।
भिक्षाचरोऽपि भृशदानपरायणोऽसौ
भूयादनन्तमहिमा जगतां सुखाय।।31।।

He is the very origin of knowledge, but he can be known only through devotion.

He may wander during night in the graveyard, but he is the one who can destroy our many life times' ignorance. Though he lives by begging, he is the greatest bestower. That omnipotent Mahadeva may protect the worlds. (31)

गोप्त्री देवव्रजानां विनमितमनसां सम्प्रदात्री सुखानां
हर्त्री दुःखादिहेतोश्शिव इति वचसा गीयमाना महद्भिः।
सम्भिन्नेभेन्द्रदन्तद्युतिमुषि वपुषि स्थीयमाना त्रिणेत्रा
द्वन्द्वज्ञानात्परस्ताद्विचरति महिता शाम्भवी ब्रह्मविद्या।।32।।

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That which saves the multitude groups of gods, which bestows welfare upon the humbled, and that which destroys everything that causes grief, which is praised by singing the name of Shiva, and which has a body whiter than ivory, which is brilliant with three eyes, also which is above material pleasures and grieves, that knowledge of Brahman may prevail high. (32)

पार्वतीस्तनतारुण्यपरीपाकफलं स्तुमः।
वक्षोदेशं महोशस्य गजासुरकिणाङ्कितम्।।33।।

The calluses on Shiva's bosom, gotten while knocking down the arrogant Gajāsura, I attribute them to the play of Parvathy's youthful breasts, and sing glory to that beauty. (33)

मदभरकुचैकपार्श्वं मदनमदाटोपवर्धिमधुरमुखम्।
धनदसखं कलितसुखं विलोकये मनसि विभ्रमाधारम्।।34।।

His is the form, of which one half is with a youthful feminine grace, and a beautiful face that can arouse jealousy even in cupid god. The god of wealth, Kubera is his friend. He is the giver of welfare to all. His face, the house of amorous feelings, that persona is what I am contemplating in my mind. (34)

मनोनिर्वाणमस्माकमेकमेवावभासते।
कैलसपर्वतागारे नटलीलापरं महः।।35।।

In the abode of Kailāsagiri, the light that emanates from Shiva tāndavam is the only means that can ignite joy in our hearts. (35)

आधाराम्बुजविहरणशीलो बाधाकरभवविदलनकीलः।
बोधाद्भुतसरसीरुहमाली कृपणहृदं मामवतु त्रिशूली।।36।।

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He, as his wont is, wanders in the basic chakra, burns down the pain inflicting universes, wears the garland of extraordinary wisdom flowers, he alone can save the timid hearted me. (36)

मुनिमानसगगनान्तरहंसो
ज्ञानामृतसरसीकलहंसः।
गिरितनयानलिनीसितभृङ्ग-
श्चिरमधिवसतु दृशोर्मधुराङ्गः।।37।।

He is the swan that swims in the hearts of sages, and the knowledge ocean. He is that white bee on the white lotus like Parvati's face. May Shiva, that beautiful form be present before my eyes forever. (37)

मदनाभिवर्धनतनू मदमधुरौ कमलबन्धुरकरौ च।
पुष्करकचौ भजेयं पितरौ लोकैकरक्षणाकारौ।।38।।

The beauty of their bodies feeds the cupid god. They look intoxicatingly beautiful. They are holding lotuses in their hands. One has matted hair that has spread like a bountiful cloud and the other has lush hair. I worship lord Shiva and Parvati who have taken their forms verily to save the world. (38)

गिरिजाप्रणयादर्शविलोचनसरभसविगलत्करुणापूरः।
मस्तकधृतनीरो मृदुहीरोपमहसितोऽवतु गुणकूपारः।।39।।

His heart swells with compassion when Parvathy looks at him amorously.

He carries Ganga on his head, wears a soft glowing diamond like smile. May that Shiva, the ocean of virtues protect me! (39)

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धिमिधिमितकमर्दलमर्दननिन-
दानुगकोमलविचलितपादः।
प्रतिपदचलनप्रकल्पितवेदः
प्रतिपदमवतान्मुनिगणबोधः।।40।।

As Shiva gently tapped His feet and danced to the rhythm of the drums, on every step of His emerged, the Vedas. May that Shiva who thus dawned wisdom on the sages protect us every moment. (40)

उल्लोकितनयनोद्गतदृष्टिसमुल्लसिताम्बरकल्पितमेघः।
कहकहनिनदाकबलितलोकः कान्तोऽवतु गिरिशो दलिताघः।।41।

With just a glance up into the skies, he creates clouds. He devours the worlds with a pompous noise. Driving all the evils away, may the radiating Shiva protect us all. (41)

मस्तकचालितमन्दानुरणद्गङ्गाकणमुक्ताञ्चितफालः।
निटलाफलकानृत्यदभङ्गाग्निशिखाकृतनीराजनमालः।।42।।

The otherwise tranquil Ganga, shaken, when Shiva sways his head, spills pearl like water droplets on his forehead. Bright streaks of fire from his third eye are glowing like the wave offerings. That spell-binding Shiva should protect all. (42)

धीरवारिधरमन्द्रगर्जितस्फारगीतनिबिरीसदिक्तटः।
नाट्यवेगबहुधापदत्पदः पातु मां रभससञ्चलत्पटः।।43।।

The exaltation of the song born out of the roaring clouds pervaded the sky, and that sound reflected in the fast paced steps of His dance. With that swift movement, Shiva's robe, the skin of the elephant, violently shook. That Tāndava Shiva should protect us. (43)

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सन्ध्याम्बुदनिभगन्धेभाजिनविगलितरक्तपरिष्कृतगात्रः।
मामवताद्गिरिजास्तनचूचुकमृगमदलहरीसुरभितनेत्रः।।44।।

Resembling a cloud during twilight, he was wearing the blood-dripping skin of the demon elephant, Gajāsura. May He whose eyes gleam with the scent of Pāravati's bosom, protect me! (44)

चिन्ततफलसम्पादनचिन्तामणिरमरनिकरमस्तमणिः।
तात्विकतेजस्सरणिः पुनातु मां कालकण्ठहीरमणिः।।45।।

He is the wish fulfilling stone (chintamani), and is the crown jewel of all gods, the torch bearer to the knowledge of Brahman. May that precious pearl called Kālakantha make me pure? (45)

पुनन्तु शामाङ्गीविमलतमदन्तोपमकलाः
कलाधामप्रोद्यत्किरणनिकरासारतुलिताः।
वलत्कल्पक्रोडप्रथितसितदन्तव्यतिकरा-
स्त्रिणेत्रस्योद्धासास्सकलजगदास्फोटनपराः।।46।।

May His jubilant cheers, as white as the teeth row of Parvati, that can be compared to a sprinkle and the cool rays of moon, and as dazzling white as the tusks of Adi Varāha that can shake the worlds, make me pure. (46)

किमेतदव्ययं वस्तु शिवनाम्ना प्रदीपितम्? ।
कविमार्गजुषां नृणामतुलं मधुवाङ्मयम्।।47।।

With the name Shiva prevails something that is undefinable and unknown. For the poets it is an incomparable honey-like literature. (47)

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कल्याणवित्तनिधये कनकाचलेन्द्र-
कोदण्डकाण्डपरिखण्डितराक्षसाय।
पञ्चाक्षरीपरमपावनमन्त्रवर्ण-
रूपाय धिक्कृतयमाय नमो नमोऽस्तु।।48।।

He is a mine of auspicious wealth. He fell the demons with arrows turning the Meru mountain as his kodanda. He is the physical form of the utmost sacred panchākshari. He flouted even Yama. My salutations to Him. (48)

शेषशैलशिखराधिवासिनः किङ्कराः परमवैष्णवा वयम्।
तत्तथापि शशिखण्डशेखरे शाङ्करे महसि लीयते मनः।।49।।

We are staunch Vaisnavites and ardent devotees of Lord Srinivasa who dwells on the Seshadri. Yet, our heart is so intimately united with the bright light that takes the form of Shankara who has the crescent moon as his crown jewel. (49)

नमो नारायणायेति मन्त्रोऽस्माकं हृदि प्रियः।
तथापि नेत्रयोरग्रे वरीवर्ति महानटः।।50।।

It's the sacred mantra "Namo Nārāyaṇāya" that is so endearing and close to our heart, yet this brilliant actor is who I see brightly before me. (50)

शूलस्य भर्ता शमनस्य हर्ता
धर्ता श्रुतीनां प्रलये विहर्ता।
सत्यानृते यो विविनक्ति लोके
स्यतु भ्रमं नः परमः परात्मा।।51।।

He holds Trishūla, destroys Yama, upholds vedas, jaunts during the final destruction of the world, tells truth

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from untruth and elaborates it further. May that utmost and supreme spirit break my illusion. (51)

त्वमग्निस्त्वं वायुस्त्वमसि जगदाधारविशद-
स्त्वमेवाढ्यः साम्नां त्वमसि यजमानः क्रतुविधौ।
स्मरन्तस्त्वामेव स्तिमितमतयो दिव्यमुनयो
न काङ्क्षन्ते मोक्षं पशुप! कृपया पालय पशुम्।।52।।

You are the Fire, You are the Air. You are the wide Sky. You are the sattva that supports the universe, you are the one who does the 'Samayajna'. Lost in your thoughts, the sages with tranquil hearts do not seek even Moksha. (52)

न यत्र सूर्यो न विधुर्न वह्नि-
र्न भिन्नता न त्रिगुणावभासः।
चरन्तमानन्दमये महिम्नि
मृडं भजामो मृगितं मुनीन्द्रैः।।53।।

Where even the Sun, the Moon, the Fire cannot venture into, where there are no discriminations, where the Sattva, Rajas and Tamas do not compass in such a blissful and miraculous state is He. Let us praise the glory of Shiva who the sages always look for. (53)

ओङ्काररत्नमकुटालङ्कारश्शत्रुभयदहुङ्कारः।
वेदालीझङ्कारो ददातु मे दर्शनं चिदाकारः।।54।।

He wears an Omakara studded diamond crown. His war whoops are a terror for His enemies. Vedas are his buzz. He is the embodiment of knowledge, the 'All consciousness' May He bless me with his appearance. (54)

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सन्तनोतु मयि सन्ततं शिवः
सौखशायनिकवासवादिकः।
स्वस्ति निस्तुलमनन्यशालिनी
येन चौपनिषदी सरस्वती।।55।।

Devatas including Indra give Him morning wishes with enquiries about His last night's sleep. Because of whom the Upanishad saraswati is radiant, the task that cannot be accomplished by anyone else, may He, Shiva bestow on me prosperity. (55)

श्रीनिधिं धृतदिगम्बरं महा-
कालमुच्छ्रितजटापिनाकिनम्।
सर्वभूतसुहृदं सनातनं
शान्तिगन्धिलमुखं समाश्रये।।56।।

He is the treasure house of prosperity. He wears the four directions as his robe. He is mahākāla. He has the holy matted hair and has a bow called pināka. He is affectionate to all creatures. He has no beginning (present since inception). I take refuge in that peaceful face. (56)

दुर्जयेन्द्रियपथातिगामिनः
कुम्भजन्ममुखपुण्ययोनयः।
यत्पदद्वयमुपेत्य तारिता-
स्तुङ्गमङ्गलमुमाधिपं भजे।।57।।

Having vanquished the five senses, sages like Agasthya of holy births attained salvation by surrendering at His feet. I worship Him, the utmost auspicious abode, the spouse of Uma. (57)

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अद्भुतं महदपेतसाध्वसं
किञ्चिदस्ति किल वस्तु निस्तुलम्।
इत्यबोधि निगमैर्मुहुर्मुहु-
र्यच्चिदात्मकमुपाश्रयामहे।।58।।

It is inexplicable that which is wondrous, miraculous, fearless and matchless. Yet Vedas captured this truth. Let us take refuge at that form of bright light. (58)

विष्णुरेव जगतां परं महो
नास्ति कश्चिदपि संशयो मम।
वैष्णवाश्रमपदं विनिन्दतां
शङ्करं श्रुतिशतेषु का गतिः।।59।।

I have no doubt that Vishnu is the supreme being of all the worlds. Those who censure Shiva, the first and foremost vaishnavite, are disbarred from Vedas. (59)

शङ्करे भुवनशङ्करेऽपि वा
श्रीपतौ श्रुतिशताधिवासिना।
भिन्नदृष्टिमपहाय योगिन-
स्सन्तरन्ति तमसां पदं जनिम्।।60।।

Sages attain salvation by seeing Shiva, the bestower prosperity upon all the three bhuvanas, and Vishnu who is established in Vedas, as one. (They do not differentiate between the two). (60)

अयत्नसङ्कल्पितसर्वलोक-
मकृत्रिमानां वचसां विभाव्यम्।
अगोचरं ब्रह्ममुखामराणा-
मानन्दकन्दं शरणं व्रजामि।।61।।

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He creates all the worlds effortlessly. He is bespoken by Vedas which are eternal. I pray to Shankara, who is the very root of happiness. (61)

विपश्चितामप्यनधीतमार्गम्
अपश्चिमं निर्मलभक्तिभाजाम्।
कारुण्यपूरैस्तु विकासयन्तं
विद्यादिकान् विश्वगुरुं नमामि।।62।।

He can't be known by scholars. He is affable to those who have pure devotion. With His flow of kindness, bloom the flowers of all study. I salute that **viswa guru**, Shiva. (62)

सैन्दर्यपुम्भावमहीन्द्रहारं
कल्पागसीधुद्रवरक्तनेत्रम्।
विलोकतां दैवतपुङ्गवानां
मनांसि सद्यस्तरुणीबभूवुः।।63।।

He looks graceful as though feminine beauty has taken man's form. He wears snakes as garlands and by drinking toddy sourced by kalpavruksham his eyes turned red. Having seen Him thus the gods felt young at heart. (63)

परस्परसमाश्लेषरसोन्मत्तपरस्परम्।
किमप्यविदितं धाम चकास्ति मम नेत्रयोः।।64।।

I behold just the indescribable brightness of the intoxication born of the embrace of Shiva and Parvati at its peak. (64)

पीतं यक्षसुताभिरायततरैर्नेत्रैरभीक्ष्णाङ्गजं
सद्योभिन्नहिमाद्रिकाननतटीकस्तूरिकागन्धिलम्।
वीणागानरसाभितर्पितमनाङ्गिद्रायमाणाम्बकं
नागेन्द्राभरणं नतार्तिहरणं सौन्दर्यमीडेमहि।।65।।

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The female yakshas with their wide eyes relish that beauty. The scents of kastūri of the Himāchala forests filled the scene. The beauty is multiplied by the snakes as ornaments and it alleviates the pains of devotees. I praise that beauty-Shiva's beauty, Shiva the beauty. (65)

स्वामिन्! सृष्ट्यादिमारभ्य मत्समो नास्ति पातकी।
यदि मद्रक्षणे न स्या आहोस्वित्किम्भविष्यति।।66।।

I am the sinner most ever since the inception. What will be my fate if you don't save me? (66)

अङ्गेषु विभ्रमदृशामतिलोलकामात्
निर्लज्जमेव पशुवद्बहुशः प्रवृत्तम्।
संस्कृत्य तानि हृदयं परिदूयते मे
स्वामिन्! दयाशरनिधे! करुणां विधेहि।।67।।

Awe struck by the beauty of women's bodies, I lusted after them like a beast. My heart aches if I recall that. Oh Shankara, the ocean of kindness, have mercy on me. (67)

सम्भुक्तमेव सुखमुज्झिततृप्तिचित्तं
रोमन्थयिष्यति पुनः पुनरिन्दुचूड! ।
इत्थंगुणा भगवती भवदीयमाया
जन्तून् निहन्ति कुसुमाकृतिखड्गिकेव।।68।।

Sensual pleasures though enjoyed through and through, the heart pines for them again and again. That's because of your māyā. This sword that looks like a flower kills us. (68)

पूर्वकर्मपरिपाकमूलकं
भव्यमस्तु शुचये सुखाय वा।
शैववैष्णवपथातिवर्तिनी-
स्याच्छिवे महसि भक्तिवाहिनी।।69।।

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As per the sanchita karma (karma of previous birth), come what may, be it good or bad. Yet, let the illumination of Shiva prevail, that surpasses the difference between Shiva and Vaishnava. (69)

ऐन्दीवरी दृशि पदे विकचारविन्दी
चन्द्रातपी शिरसि कण्ठतटे च नीली।
नित्यं शिवात्मकतया प्रविभाव्यमाना
कान्तिः करोतु कृपया दुरितोपशान्तिम्।।70।।

The eyes have the brightness of lotuses, the feet have the lustre of full bloomed lotus, on the head is the moonlight, the neck glows in blue – may that the overall radiance that is regarded as Shiva work as panacea for my sins. (70)

विलीनं स्वानन्दे गतचलनचित्रायिततनुं
तुषाराद्रेर्वातैश्चलितचिकुरं कान्तिनिचितम्।
विशालोरस्कं त्वां सुभगतरपद्मासनयुतं
कदा सम्पश्येयं प्रमदजलनिष्यन्दिनयनम्।।71।।

When can I, in tears of joy, get to see Him, the one while rejoicing in Self, looks like a still picture without any movements, who is so captivating with his hair that flies with the cool breeze of the Himachala, who is radiating lustre, who is with broad shoulders and is sitting in padmasana? (71)

कैलासाचलमण्डनं गिरिसुताकामानुरागाङ्कुरं
भोगत्यागनिधिं नदत्सुरनदीगानैकलक्ष्यायितम्।
किञ्चिद्धासस्सुधातरङ्गितमुखं मन्दारमालायित-
प्रेमोदारकटाक्षमादिमगिरां माधुर्यमीडेमहि।।72।।

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He is the ornament to the Kailasa mountain. Parvati's germ of love took root in Him. He is the repository for pleasure and renouncement. The focus of the song of burbling holy ganges is He.

His slight, nectar-like sweet smile, brightens up His face. His gaze of blessing is filled with love and reminds one of the garlands of Indian coral tree's flower. I praise the sweetness of the very first words (of Vedas) emitting out from Him. (72)

अस्ति वस्तु सुरसुन्दरीकन-
त्कैश्यमाल्यकलिकाविचुम्बितम्।
यैस्तु भावितमिदं विनिर्जितं
तैस्सहस्रजननार्जितं तमः।।73।।

There is something that kisses the festoon of goddesses in their tresses and mass of shining hair. If that is contemplated on, that redeems one of his sins accumulated in millions of births. (73)

रामनामजपकर्मठे शिवे
केशवे शिवजपानुवर्तिनि।
नारदादिमुनयस्तपोधना-
श्शैववैष्णवभिदां वितत्यजुः।।74।।

Shiva is engaged in chanting Rama nama and Kesava chants Shiva nama. Having known this, ascetics like Narada have outgrown the difference between the two. (74)

नागेन्दूत्तंसचूडं नटदलकभरं नव्यराजीवनेत्रं
पीनस्कन्धोरुबाहुं प्रणवपरिचितं बिल्वमालाभिरामम्।
व्यामग्राह्यस्तनीभिश्शबरयुवतिभिर्वीक्ष्यमाणं सरागं
कैवल्यानन्दवेश्म प्रविशतु हृदये किञ्चिदद्वैतसीमा।।75।।

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Wearing Vasuki and moon as ornaments on His matted hair, as his braid of hair sways and as His eyes gleam like lotuses, He with broad and even shoulders, strong nape and sturdy thighs, the one who can be known by Omkara is coquettishly seen by full breasted tribal maidens wearing garlands of bilva. May the brilliance of this scene, as the luminous light of the abode of eternal happiness and the means to advaita (the doctrine of nonduality) enter into my heart. (75)

विमललोचनं विषयमोचनं विचलितालकं विश्वपालकम्।
भूतिशोभितं भूतसेवितं चिदचिदात्मकं शिवमुपास्महे।।76।।

He has pure, naive eyes, has flying curls. Having renounced all matters, He rules the universe. He is served by all creatures and is splendid with vibhuthi (ashes) smeared all over. He the embodiment of chit and achit (supreme intellect and the negation of it). I worship such Shiva. (76)

परमवैष्णवं पार्वतीधवं परशुधारिणं बन्धहारिणम्।
मदविखण्डनं त्रिदशमण्डनं परपुरञ्जयं प्रभुमुपास्महे।।77।।

He is an utmost vaisnavite. He is the spouse of Parvati. He holds axe. He snaps the chains of all bondages, breaks one's arrogance and his auspicious presence beautifies all the gatherings of gods. He conquered the cities of demons. We worship that lord. (77)

प्रमथनायकं नयनसायकं दिव्यगायकं दीप्तिदायकम्।
शमविधायकं सौख्यनेयकं मदनमर्दिनं मृडमुपास्महे।।78।।

He heads pramadhas and his gazes are as sharp as arrows. His is celestial singing and he effulges light and brightness, bestows peace and comfort. He pounded Manmadha. I pray to Shiva who gives solace. (78)

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श्रितदिगम्बरं चिकुरिताम्बरं कालकन्धरं भावबन्धुरम्।
भुवनसुन्दरं वैरिणां दरं रतपुरन्दरं हरमुपास्महे।।79।।

He is wearing the four directions that sought His refuge. He curled up the whole sky as His jatājutam (his massage hair). With a blue neck, He is the most attractive in the whole universe. He is a menace to His enemies and thus a pleasing friend to Indra. He is the best spirited. I adore that Hara. bhaava bandhuram- best spirited? (79)

वेदबोधितं विनयसाधितं जन्मतारिणं कर्महारिणम्।
विधिमुखामरैः सततसंस्तुतं विश्वकारणं भवमुपास्महे।।80।।

Through Vedas we can know Him; with Bhakti we can attain Him. He will free us from the cycle of births, nullifies our karma, Brahma and the rest of the gods praise Him all time. He is the root cause of the universe. I adore Him. (80)

गण्डोपान्तनिकुञ्चितस्मितभरं कैवल्यभूषायितं
वीणागानरसाकुलं गिरिसुताश्लेषोत्सवासङ्गिनम्।
ढक्कानादितशब्दशास्त्रविषयं प्रातस्सरस्सञ्चलत्
श्वेतस्फीतकुशेशयोपमतनुं नागेन्द्रकृत्तिं नुमः।।81।।

On the creases of His cheeks is a gentle smile. His blissful state adorns Him. He is engrossed in the sweet music of veena. He is eagerly awaiting the delight that the embracement of Parvati would give Him. With the sounds of Dhamaruka that He was playing emerged the rules of grammar. His body radiates the glow of the blooming white lotuses in a pond at the time of sunrise. He wears the skin of the elephant (Gajāsura). I adore Him. (81)

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वीतरागिणममुं न जानती
यौवनोदयविभिन्नमन्मथा।
तस्य नाट्यकलनाभिकर्षिता
क्लिश्यते वनतलेषु किन्नरी।।82।।

Not knowing that He is passionless, spellbound by His dance, in the woods a kinnera in her youth naturally got infatuated and languished for him. (82)

कुमुदबान्धवहारिजटायुतं
कुवलयावनमुग्धमृदुस्मितम्।
गिरिसुताप्रणयार्पितजीवितं
विजयतां मम वाङ्मयवल्गितम्।।83।।

His matted hair has the lustre of the moon, the friend of the night lotuses. His smile is soft and gentle like water lily. His life is dedicated to the love of Parvathy. Hail that light that dances in my body of literature. (83)

नयनैस्सुराङ्गनानामभिपीतमनुक्षणं स्पृहातरलैः।
हिमनगसानुविहरे विभावये किमपि किमपि तारुण्यम्।।84।।

I perceive the undefinable youth of Shiva, which the goddesses on the table-land at the summit of snow mountain, all the time long for and feast on through their eyes. (84)

तुष्टूषन्ती किञ्चिदध्यात्मतत्त्वं
पारम्पर्यं प्राक्तनानां मुनीनाम्।
मुग्धेवान्तर्लज्जया गाह्यमाना
ज्ञातेऽप्यर्थे वाग्विमूढत्वमेति।।85।।

My speech intends to sing laurels of spiritual philosophy passed down to generations, yet it remains silent

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like a maiden who shies away from speaking about the things, she knows quite well. (85)

मधुरिमकणिका ममाऽस्तु चित्ते
मदनमहीपतिमानमर्दनश्रीः।
मुनिजनहृदयेषु शं दुहाना
रसती वा विधुचन्द्रकं दधाना।।86।।

May a bit of that sweetness - the auspicious radiance as the result of taming Manmadha's arrogance, a blessing to the hearts of sages, the one that soaks into it moonlight, stay on in my heart. (86)

प्रणयलुलितगौरीपीनवक्षस्स्थिताभ्यां
प्रतिपदललिताभ्यां पाटलीपाटलाभ्याम्।
अतिमधुरगतिश्रीप्रस्रुवत्पद्धतिभ्यां
शिवपदनलिनाभ्यां चित्तमातुन्दिलं नः।।87।।

The lotus feet of Shiva that amorously touch Parvati's heavy bosom, are like red flowers.

With every gentle step they illumine the way throughout. My heart is filled with that feet of Shiva. (87)

सन्निधत्तां हृदि स्वर्धुनीकङ्कण-
व्रातमुक्तामयस्फीतजूटाङ्कितम्।
किन्नरीवल्लकीगानसंनाटितं
भक्तिवाङ्मण्डनैर्ज्योतिरासेवितम्।।88।।

The droplets from waves of the Ganges deck His matted hair like pearls. May that lustre of Shiva dancing to the veena strokes of Kinnera women, the one who is wearing devotional recitals as ornaments stay on in my heart. (88)

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वक्षसि विपुलं नयने चपलं
हृदये ललितं दयया कलितम्।
निर्जरदयिताप्रणयप्रसर-
त्स्मितपरिदिग्धं ज्योतिरुपासे।।89।।

I pray to the lustre of Shiva, the broad chested and with darting eyes, with compassion filled heart, the very lustre that is further brightened up by the love smiles of goddesses. (89)

भक्तसारङ्गसंह्लादि परानन्दवधूद्वहम्।
ज्ञानोदयपरिस्फीतं भाति शैवं सिताम्बुजम्।।90।।

The magnificent white lotus that is in the form of Shiva that gives delight to his bee like devotees, that is worn like flower by the lady beatitude (ultimate liberation) in her plait, and that which blooms only on attaining wisdom, is radiating. (90)

समाधिविघ्नाय कदा नु मे भवे-
दहीन्द्रकोटीरविकासिमस्तकम्।
दयारसस्यन्दिविशाललोचनं
प्रसादरम्याननमैश्वरं महः।।91।।

I wonder when the lustre of Shiva, who has the great serpent as His crown, the one with merciful eyes and a pleasing luminous face, break my meditative state and will unfold before me. (91)

कष्टमुष्टिंपचः कोऽपि संवर्तता-
मार्द्रमञ्जुस्मितस्विन्नगण्डस्थलः।
संयमिव्रातवाटीषु यो याचते
प्रेमभिक्षां धुरि प्रेयसीवञ्चितः।।92।।

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May I behold Him who has a gentle smile, the one who is beguiled by His lover and implores for love at the doors of sages like a destitute. (92)

नाहं शक्तो विनिर्जेतुमिन्द्रियग्राममुद्धुरम्।
सुखी सुखे तु निक्षिप्ये लेशं पैनाकतेजसः।।93।।

I am not fit enough to fight out the collectively strong senses. I shall be glad and content to treasure just a bit of Shiva's lustre in me. (93)

चुम्बतु मन्मतिमादरचुलकितनयनो भुजङ्गकोटीरः।
व्यपनीय मानवसनं प्रतिपदमनुवर्तिमुक्तिश्रृङ्गारः।।94।।

May the looks of the mercy eyed lord who has serpent as His crown, touch my heart! May He be in union with the maiden of liberation who has disrobed herself of honour and follows Him in every step. (94)

सोऽयं लयानुगुणवर्तितपादपद्म-
मञ्जीरमञ्जुतरपुञ्जितशिञ्जितेन।
मूर्धाभिषिक्तपदवीं श्रवसोर्वितन्व-
न्नानन्दवार्धिरिव मानसमभ्युपैति।।95।।

By moving the lotus feet rhythmically, with the sweet jingles of the anklets that anoint my ears a kingly status, like an ocean of love He has filled my heart. (95)

गौरीनखमुखरितवीणागानानुरूपभावभरम्।
नन्दिविमर्दितमर्दलमसृणितमानन्दरूपमायाति।।96।।

Filling His heart with feelings in accordance with the veena tunes of Paravati, and with the sound of the drums of Nandi, He as an embodiment of joy is nearing me. (96)

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मम वर्त्मनि खेलतां विभु-
र्मदरागाकुलगण्डमण्डलः।
मदयन् मम मानसं मुहु-
र्मुहुराश्लेषसुखोपबृंहितम्।।97।।

Embracing my soul again and again, and thus putting me in trance, the one with round cheeks and filled with inebriation, may He frolic in my way. (97)

पञ्चाक्षरीपरमपावनमन्त्रवर्ण
तल्पस्थिते विमलशीतलदेहगेहे।
निर्वाणसीम्नि मम जीवितरङ्गनाथे
प्रादुर्भवन्ति धुरि चेतसि केऽपि भावाः।। 98।।

His peaceful house is my body, the five utmost holy syllables called panchākshari are his couch, He is the director of my life stage, and He is the one whose vicinage is the tract of my salvation. In His presence I experience inexplicably great feelings. (98)

मस्तन्यस्तसुधांशुहस्तविगलत्पीयूषधाराभरो
बाहूदीर्णपृदाकुनायकशिरोमाणिक्यनीराजितः।
प्रेमार्दाचलनन्दिनीस्मितझरीरोचिस्समालिङ्गितः
कोऽयं कैतवभिक्षुको हिमगुहावीथीमितो गाहते।।99।।

He is anointed with nectar that flows down the matted hair by the lustrous rays of moon. The bright gems on the heads of the serpents, adorning his shoulders, worship Him with their glowing lights. Gleaming smiles of Pārvati radiate His body. Who is this deceitful beggar wandering in the Himachal mountains? (99)

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उदीते काकोले जलधिभरिते धूमपटली
सुराणां सन्दोहेऽवितथबलहाहारवयुजि।
तदा सञ्जग्राहप्रथितमहिमा यो हालाहलं
धुनोतु ध्वान्तं नस्सकलजगदीशः पशुपतिः।।100।।

As a thick smoke covered the entire ocean when the poison emerged, not competent to face it, the group of gods cried in terror, then the omnipotent, illimitable Shiva took it into Him. May He who is the lord of all the worlds drive away the darkness in our hearts. (100)

कल्याणानां निधानं वसनितगगनं गण्डसम्भिन्नहासं
चञ्चच्चन्द्राभिरामं श्रुतिशतयुवतीदोहदं रागहेतोः।
मूलं धर्मद्रुमस्य प्रसृमरकरुणं मुक्तिकान्ताभुजङ्गं
तं वन्दे नीलकण्ठं मदनमदहरं माधुरीस्थानमेकम्।101।।

He is the abode of auspiciousness. He wears the sky as his robe. The cheeks reflect his gentle smile. Looks beautiful with the glowing crescent moon. He pleases the damsels called Upanishads. The roof of the tree called dharma. He sprinkles the showers of kindness. The paramour of the lady, called moksha. The one who vanquished the arrogance of Manmatha. The abode of sweetness. I pray to Him, Neelakantha, who is second to none. (101)

हैमवतीमणिकाञ्चीकलकिङ्किणिनादसुभगदरहासम्।
पूर्वार्धभागपर्याक्रमणोत्सुकवाममीश्वरं वन्दे।।102।।

His smile is charming like the jingles of Parvati's golden waist belt, the left half of His arthanareeswara form is eager to embrace and become one with the right half. I pray to Him, the Easwara. (102)

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अधीतमपि यच्छास्त्रं नाधीतमिव भासते।
यस्य तत्त्वावबोधेन तं नुमस्सर्वरूपिणम्।।103।।

By knowing whose essential nature, the scholarly study of all the precepts fades away (remains as unread). I pray to Him who takes one and all forms. (103)

आपीनजूटपरिकीलितगाङ्गनीर-
तारङ्गगीतसुखकुड्मलिताब्जनेत्र!।
श्रीचन्द्रशेखर! दयाफलितावतार!
कैवल्यपूर! कृपणे करुणां विधेहि।। 104।।

Enraptured by the sounds of the waves of the Ganges that you curled up in your sturdy matted hair, with eyes like half bloomed lotus, oh compassionate Chandrasekhara, the bestower of salvation, have kindness in me. (104)

अधीनं साहित्यं कठिनतपसा लब्धमतुलं
कवित्वश्रीर्वश्या सरसतरशब्दार्थसुभगा।
विभाति स्वच्छन्दा मतिरपि च शास्त्रेष्वतितरां
परं शान्तिश्शम्भो! कृपणमनसा नाधिगमिता।। 105।।

Oh Shiva! With rigorous penance I mastered extensive and exhaustive literature, thoroughly acquired the wealth of the lyrical beauty of the essence of the words in poetry. I have become adept at learning all sciences. Yet this helpless being is not at peace. (105)

रत्नाञ्चिताङ्गदयगीमुखरीकृताङ्घ्रिं
वाच्यार्थकल्पनविधौ कलिताब्जहस्तम्।
भावानुरूपपरिकम्पिततारहारं
सन्ध्याप्रवर्तिशिवताण्डवमाद्रियामः।।106।।

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Let us praise that dance of Shiva in the twilight, as His feet reflect the sounds of the diamond studded ornaments worn, the lotus like hands portray the literal meaning of the words, and the feelings are reflected in the hanging festoon of stars around His neck. (106)

संफुल्लस्थलपद्माभावुत्तानस्थानशोभिनौ।
समाधिस्थमहेशस्य करौ ताम्रतलौ नुमः।।107।।

The open hands of Shiva who is in the state of samadhi, are red like full bloomed red lotuses. Let us praise them. (107)

उत्तानतारतरलं निश्चलीकृतमण्डनम्।
चित्रीकृतशरीरं तच्छिवध्यानसुखं स्तुमः।।108।।

Let us eulogize the joyous state of lustrous Shiva who sits still like a picture with His eyes turned upward. (108)

आत्मानमात्मनावेक्ष्य विहसन्तं मुहुर्मुहुः।
मुकुलीकृतनेत्राब्जमादिदेवमुपास्महे।।109।।

Looking at Himself with introspection and smiling gently and happily with half closed eyes, I shall adore Shiva, the ādideva. (109)

दाक्षयणीकुचतटीकृतपत्रभङ्ग-
सङ्क्रान्तिपल्लवितमांसलपीनवक्षाः।
रक्षापरो गुणवतां च सुरासुराणां
शम्भुः पुनातु श्रुतिगीर्वनितावसन्तः।।110।।

His chest turned red as it rubbed with the scented heavy bosom of Parvati. He protects both gods and demons. He is the spring to the divine vedas, to the goddess of knowledge. May that Shiva make us holy. (110)

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नन्दीश्वरप्रहितचाटुकथानुकूल
सञ्चालिमस्कतनटन्मृदुचन्द्ररेखम्।
रेखारथाङ्गसरसीरुहमुद्रताङ्घ्रिं
भूतेश्वरं हृदि कदा नु विलोकयिष्ये।।111।।

As He nods His head with joy at the devotional music of Nandi, the crescent moon moves. His feet are radiant with the marks of lotus and chakra. I wonder when I can see Him. (111)

दन्तावलासुरतनुस्रुतशोणशोणि-
ताक्तं कपोलयुगलं दधतं पुराणम्।
बीभत्सकान्तममरीकृतचाटुवादं
सर्वेश्वरं हृदि कदा नु विलोकयिष्ये।।112।।

His cheeks are wet with the spatter of blood, as He killed Gajāsura. He looked horrifying. Goddesses are eulogizing Him. He is the lord of all creatures. I wonder when I can get to see Him? (112)

हेरम्बलम्बश्रुतिशूर्परतालवृन्त
सञ्जातवातविधुतालककेशभारम्।
माराङ्कुरग्रसनभास्करफालनेत्रं
गौरीश्वरं हृदि कदा नु विलोकयिष्ये।।113।।

His matted hair moves a little as His son Ganapati fans Him with his ears. The scorching sun like heat of His third eye is burning the sprout called Manmatha. He is the spouse of Gauri. I wonder when I can get to see Him. (113)

कल्पद्रुपल्लवसदृक्छविमत्कटाक्ष-
विभ्रान्तकोणपकराञ्जलियुक्तपादम्।
योगीश्वराभ्युदितहर्षितसामवेदं
नादेश्वरं हृदि कदा नु विलोकयिष्ये।।114।।

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Spellbound by the glances that are bright like the shoots of kalpavriksha, the demons gave divine offerings at the feet of Shiva. The ascetics are joyfully singing sāmaveda. When will I see Him, who is the lord of the sound? When can I get to see Him? (114)

गजासुरमहादन्तकुण्ठबाधां विनिर्ममे।
यस्याट्टहासप्रचयास्तं स्मरामो महानटम्।।115।।

His frenzied cries express the ache caused by the tusks of Gajāsura (during the fight with him). Let us think of Him. (115)

पततु नभस्तृटतु महीलुठन्तु गिरयश्चलन्तु वारिधयः।
वयमद्य न भीताः काशीपतिरस्ति का शुचा मनसः।।116।।

Let the sky fall, let the earth break into pieces, let the mountains slide, let the oceans move away, come what may, we shall fear not. When the lord of Kashi is around, why should the heart lament? (116)

कामिनीगण्डयुगली पाण्डोर्निजतनुत्विषः।
संस्मरामः पुरारातेः पुनरुक्तीकृतं स्मितम्।।117।।

His body lustre is white like the cheeks of the lovelorn, lustful maiden. His white lustre doubled up with His half smile. Let us ponder over Him who is the enemy of Tripura. (117)

या प्रेममण्डनवती कृपया सनाम्नी
मच्चित्तसीमपरतत्त्वमयं चकार।
तां मन्महे विकसितोत्पलपत्रलीलां
सौधारसीमभिनवामिव तुल्यशीलाम्।।118।।

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Ornamented by love, sweet like the very nature of nectar, like a bloomed lotus- the alluring Shiva's concept is what I am meditating upon. (118)

वर्धतां शिवसाहित्यमाकल्पं निर्निबन्धनम्।
सायङ्कालसमाफुल्लमल्लीपुष्पोपमद्युति।।119।।

Like the fluorescence of blooming jasmine in the evening, may the literature of Shiva last eternally without any restraint. (119)

शिवेन दत्तं साहित्यं शिवायैव निवेदितम्।
वर्षन्ति हि पयो मेघाः पुनस्ततत्रैव वार्धिजम्।।120।।

As the clouds take water from the ocean and give it back, in the same manner using the knowledge of literature that Shiva has blessed me with I offer Him a piece of it in the form of this work. (120)

अष्टाक्षरीजपपरायणमानसेन
शैवागमाकलनपुञ्जितसम्भ्रमेण।
नारायणेन रचितं नवचन्द्रभूष-
कर्णामृतं जयतु कामगवीसदृक्षम्।।121।।

Devotedly inclined to meditate the 'ashtākshari' the holy name of Nārāyaṇa, having mastered the treatises of Shaiva philosophy this poet Nārāyaṇa has composed this hymn that is nectar to the ears of crescent crowned deity. And it is like Kāmadhenu, the celestial wish yielding cow. May this hymn prevail? (121)

॥इति शम्॥

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"There never is a minute that I idle away.
Relentless work is life to me.
Who can I tell this to? Does anybody care about it?
Such questions do not trouble me.
I work to know more, evolve as a better human being
and my longing is only for that."

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'सरस्वतीपुत्र, पद्मश्री
श्रीमान् पुट्टपर्ति नारायणाचार्यः
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